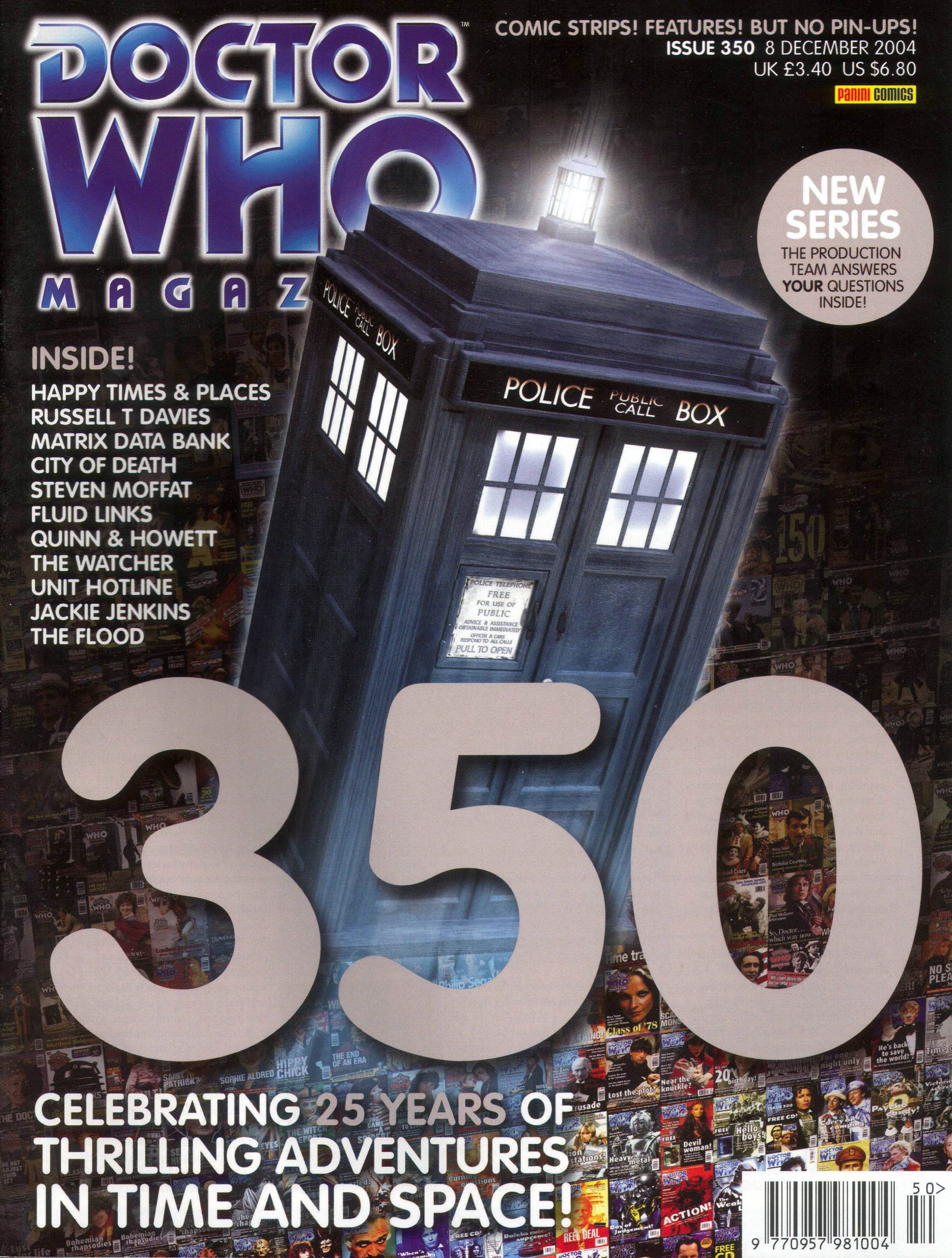
FREE INSIDE! SPECIAL COLLECTORS' EDITION REPRINT OF **DOCTOR WHO WEEKLY** ISSUE 1 FROM 1979!

DOCTOR WHO MAGAZINE

COMIC STRIPS! FEATURES! BUT NO PIN-UPS!
ISSUE 350 8 DECEMBER 2004
UK £3.40 US $6.80
Panini COMICS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ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICER & CARS RESPOND TO ALL CALLS
PULL TO OPEN
150
Class of '78
HIPPY CHICK
THE END OF AN ERA
Lost the plot?
Near the knuckle?
Devil woman!
Hello boys!
He's back to save the world!
ACTION!
REEL DEAL

NEW SERIES
THE PRODUCTION TEAM ANSWERS **YOUR** QUESTIONS INSIDE!

INSIDE!
- HAPPY TIMES & PLACES
- RUSSELL T DAVIES
- MATRIX DATA BANK
- CITY OF DEATH
- STEVEN MOFFAT
- FLUID LINKS
- QUINN & HOWETT
- THE WATCHER
- UNIT HOTLINE
- JACKIE JENKINS
- THE FLOOD

350

CELEBRATING 25 YEARS OF THRILLING ADVENTURES IN TIME AND SPACE!

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CARDIFF DATA-BANK

*As a 25th birthday present to **DWM**, the busy people on the BBC Wales Doctor Who production team agreed to spare us a few minutes of their valuable time to answer some of the many queries – some big, some small, some mad, some sane – that have been flooding into our offices since the new series was announced over a year ago. So we've trawled through a year's worth of DWMail postbags to find out just what the burning questions are as fandom waits on the return of its favourite series.*

And come on, don't deny it, you've been wondering about some of this yourself ...

THE SANE QUESTIONS

Why was Cardiff chosen as the base for *Doctor Who* – indeed, why is the series now a BBC Wales production?

Because the Doctor is half-Welsh! All these years, we've been pronouncing the double L in Gallifrey wrong. And Castellan. And Lalla.

No, but really. There's a conscious push on behalf of the Regions & Nations initiative inside the BBC to stop everything coming out of London. There are rumours that BBC Manchester will soon host many more departments, perhaps even a whole channel. And the decision to bring back *Doctor Who*, and to give BBC Wales a major, returnable network show, is an excellent part of that initiative. At the same time, Julie Gardner was made Head of Drama at BBC Wales, and she has already established an excellent working relationship with Russell T Davies – their production of *Casanova* is filming in Dubrovnik, right now – so it seemed to be a match made in heaven.

And the plan is working – Wales has proved to have wonderful designers, directors, crews and actors, all of them happy to put London to shame! Cardiff and the surrounding area has got so many resources – we've been able to create times past and times future, including great big spectacular science-fiction interiors, without even using our regular studio. This city can do anything. Cymru am byth!

Will the new series use Ron Grainer's famous theme music?

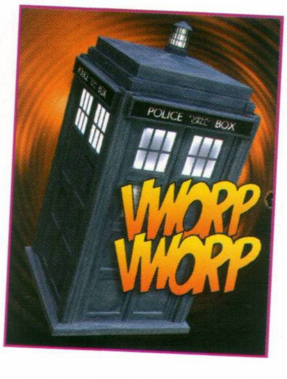
Yes, that's the plan. Best theme tune in the world! Mind you, plans change – Julie Gardner is sorting out all the rights issues as we speak – but fingers crossed, all should be fine.

Will it be the original Delia Derbyshire arrangement, or a new version?

New. Probably. Maybe. Perhaps. We fancy comb and paper, ourselves ...

Will the TARDIS still make its traditional dematerialisation noise, and are we likely to hear any more 'classic' sound effects to make us all go tingly?!

Yes, it's the same old vworp-vworp wheezing and groaning noise, lovingly restored from the Radiophonic Archives by Mark Ayres. When they closed the Workshop, he kept and catalogued eveything, so all praise to him! As for other noises ... there may be a few, yes.



We've heard so much about the return of the Daleks in the tabloid press. Is there anything you can tell us about how they will look? And are they *really* not allowed to say "Exterminate"?

Let's not spoil the look just yet, there are still so many months until transmission. Keep guessing. But don't be daft, of *course* they say "Exterminate!" How could they not? You can also look forward to the words "extrapolated" and "satellites" said in that familiar, terrifying grating voice.

BBC
BBC Cymru Wales

FAN MADNESS!

Will there be episode titles on screen? Please say there will! Even soap operas use them now. If not, it's a betrayal of 41 years of *Doctor Who* – I shan't be watching, etc ...

There might be. Or there might not be. Let us play you like a kitten with string. Perhaps we should keep the episode title on screen all the way through, just in case people get confused. Would you like that? Really, *would you?*

Will Christopher Eccleston be credited as 'Doctor Who' on screen or as 'The Doctor'. Depending on which is my favourite, the other will be a betrayal of 41 years of *Doctor Who* – I shan't be watching, etc ...

Let's take a vote. All those who think it should be 'Doctor Who', stand up now.

Ah, interesting. Right, that's a definitive answer, so whatever we do, the readership of **DWM** is entirely to blame, and the Editor will answer all questions and accusations, not us, and that's a fact!

Why is the writing on the new Police Box door panel slightly different? It used to say 'Officers and cars respond to urgent calls' but now it says 'Officer and cars respond to all calls'? It's a betrayal of 41 years of *Doctor Who* – I shan't be watching, etc ...

Because in the fifty-first century, the Doctor fought the Awesome Zoggraddigoriafess, and banished it to the Brashnax Hinterlands forevermore, but the Zoggraddigoriafess's final revenge was to send a time dilation backwards through the universe which was intended to destroy all figures of authority, especially policemen and doctors. But given its failing powers, the dilation only managed to make all doctors' handwriting illegible, and to alter all the door panel spellings in creation. We are the *Doctor Who* Office, and therefore that is true and undeniable, so there!

Why doesn't the new Doctor have any question marks anywhere on his costume, and why doesn't he wear a hat? It's a betrayal of 41 years of *Doctor Who* – I shan't be watching, etc ...

His hat is invisible. Another after effect of the Awesome Zoggraddigoriafess's time dilation. Perhaps there *are* question marks, in places you can't see ...

BEYOND 2005...

What are the factors that will decide if there will be another series of *Doctor Who*, and when will be likely to hear any news?

Ratings help! All watch, everyone watch, make people watch, bump those figures up! Even if you go out, leave your television on BBC One. Book into many hotel rooms, and turn their tellys to BBC One. Tell old women that it's the law, to watch BBC One. But the BBC isn't just about ratings – we're delivering a quality show for a family audience, and there's not too much of that sort of material around, so being unique, and being good, helps our cause.

When will we hear? No idea! These wheels turn slowly, and mysteriously. Certainly, we'll have to start work on a second series before it's actually commissioned, just to be up to speed – we will be commissioning scripts before the first series has even aired, probably, maybe, perhaps. But that's typical in television, it's no guarantee the second series will ever get made. Hope and pray!

We know it's early, we know this is going to be almost impossible to answer, but is there anything, *anything* you can say about how you'd all like the series to develop over the years to come?

Hold on a minute, let's get the first series out! But the adventures of the Doctor and Rose are set to run and run. And there certainly seems to be lots of potential in the supporting cast of semi-regular characters. Contracts willing, we can have fun with them! And while we've got many wonderful new monsters – some enemies, some friends – the occasional old enemy, included every now and then, seems to make everyone sit up. It energises the designers, and the crew, and actually makes them smile. It's not just a fannish thing, there's a deep core memory in many of us, based on *Doctor Who*, and we'd be mad to ignore it. So next year, along with lots of new creatures, we should undoubtedly bring back – oh, sorry, out of space.

DWM 350

"I ALWAYS DID HAVE A SOFT-SPOT FOR ROUND NUMBERS"

TERRIFIC 350TH ISSUE

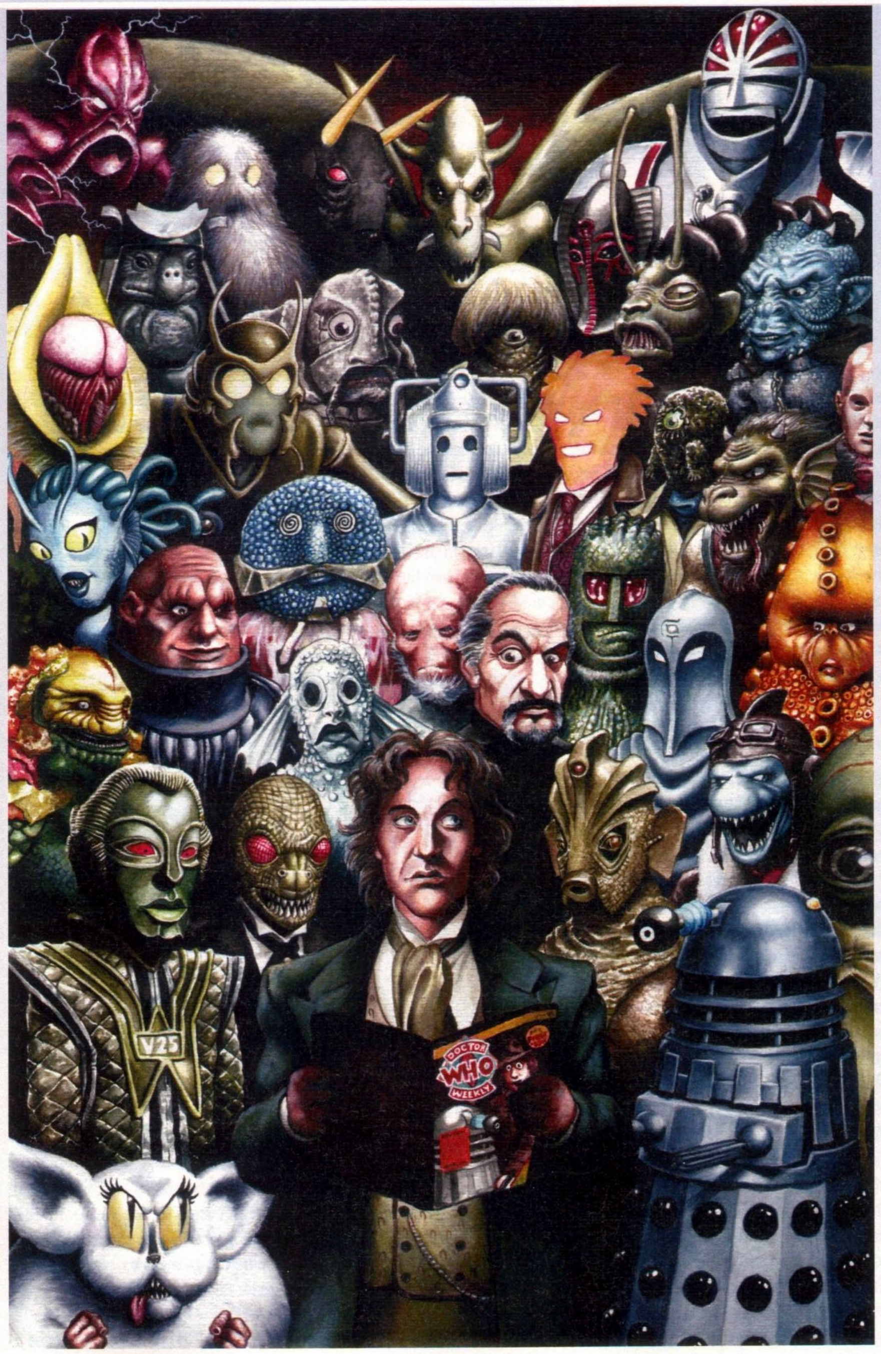


ILLUSTRATION BY ANDY

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2 CARDIFF DATA-BANK
The **Doctor Who** production team answer your queries about the new series, both serious and silly!

14 SCRIPT DOCTORS
We chat with new series writer **Steven Moffat** about rediscovering his inner eight-year-old ...

16 THE FACT OF FICTION
Alan Barnes turns the clock back to 1979 to examine Doctor Who's highest-rated serial. There's nothing on ITV, so you might as well read about **City of Death**!

25 THE LIFE & TIMES OF JACKIE JENKINS
Jackie's back, and a whole new future may be about to unfold. If she can get the leaves out of her rucksack!

26 HAPPY TIMES AND PLACES?
Our history of **DWM** concludes with a tale of bomb-threats, Vancouver, and something about Cardiff ...

34 COMIC STRIP: THE FLOOD
Part Five of this epic adventure by Scott Gray and Martin Geraghty, and dark clouds are looming ...

45 FLUID LINKS
Matt Jones returns with a rousing call to arms ...

47 UNIT HOTLINE
A belated return for the page which allows YOU to join up with the crack alien-fighting military team. And decode some messages or something.

49 IT'S THE END, BUT ...
The Watcher's back again – but for heaven's sake don't tell him anything about the new series!

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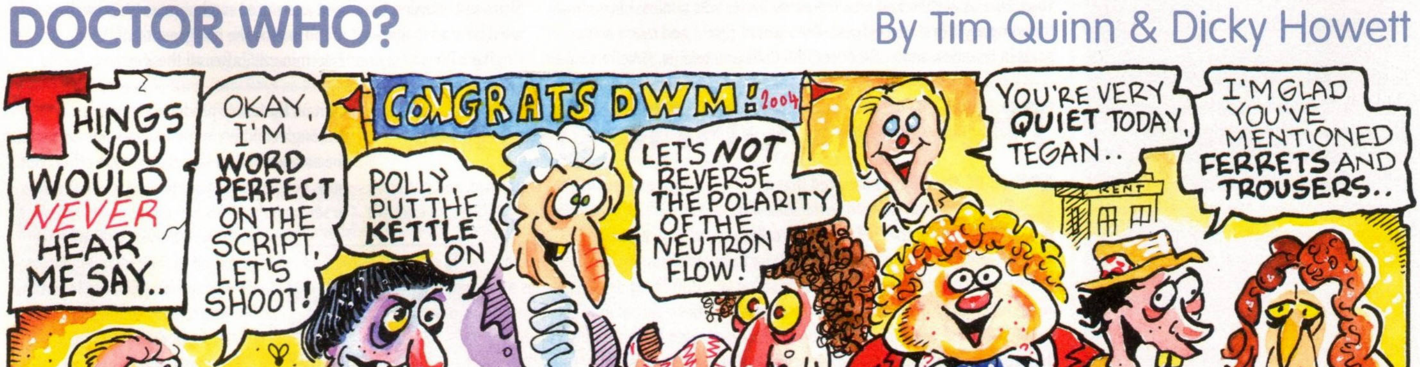
DOCTOR WHO?

By Tim Quinn & Dicky Howett


THINGS YOU WOULD NEVER HEAR ME SAY..
OKAY, I'M WORD PERFECT ON THE SCRIPT, LET'S SHOOT!
CONGRATS DWM! 2004
POLLY PUT THE KETTLE ON
LET'S NOT REVERSE THE POLARITY OF THE NEUTRON FLOW!
YOU'RE VERY QUIET TODAY, TEGAN..
I'M GLAD YOU'VE MENTIONED FERRETS AND TROUSERS..
KENT
CARRY ON WHOING
500 YEAR MUG
COULD WE PLEASE STICK TO THE SCRIPT THIS TIME..?
I'M SO PLEASED MICHAEL GRADE IS DOING SO WELL AT THE BBC...
FOR MY SECOND SEASON I HOPE TO..
DICKY HOWETT

DOCTOR·WHO

2005 SERIES

A BBC Wales production for BBC One

CAST

Doctor Who **Christopher Eccleston**

Rose Tyler **Billie Piper**

WITH

Jackie Tyler **Camille Coduri**

Mickey Smith **Noel Clarke**

Captain Jack Harkness
John Barrowman

CREDITS

Executive Producers
Mal Young, Julie Gardner, Russell T Davies

Producer **Phil Collinson**

Director of Photography
Ernest Vincze

Script Editors
Helen Raynor, Elwen Rowlands

Casting Director **Andy Pryor**

Production Co-ordinator
Dathyl Evans

Production Designer
Edward Thomas

Concept Designer **Bryan Hitch**

Costume Designer
Lucinda Wright

Visual Effects **MillTv**

Visual Effects Supervisor
David Houghton

Make-Up **Davy Jones**

Special Make-Up and Prosthetics
Neill Gorton

Models and Miniatures
Mike Tucker

EPISODES

1 ROSE
Written by **Russell T Davies**
Directed by **Keith Boak**
First Assistant Director
George Gerwitz
Unit Manager **Lowri Thomas**
Props **Patrick Begley**
Sound **Ian Richardson**

Clive Finch **Mark Benton**
Caroline Finch **Elli Garnett**
Caroline's Son **Adam McCoy**

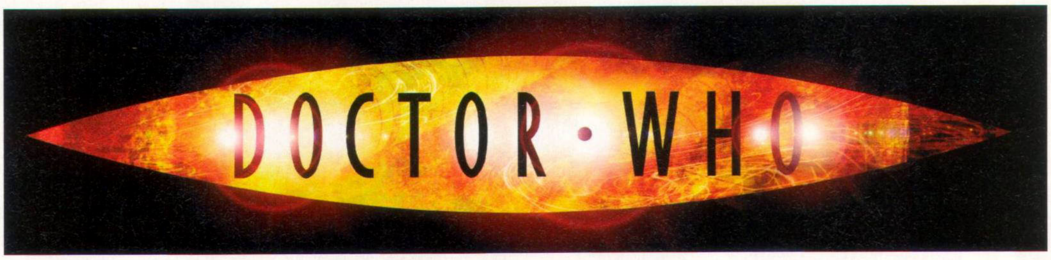
2 THE END OF THE WORLD
Written by **Russell T Davies**
Directed by **Euros Lyn**

Jabe **Yasmin Bannerman**

3 TBA
Written by **Mark Gatiss**
Directed by **Euros Lyn**

Charles Dickens **Simon Callow**
Redpath **Huw Rhys**
Mrs Peace **Jennifer Hill**
Also co-starring
Alan David and **Eve Miles**

GALLIFREY **GUARDIAN**



NEW LOGO REVEALED!

As you can see from the picture above, the new *Doctor Who* logo has been chosen. The logo was created by Louise Hillam, Alison Jenkins and Hywel Roberts at the Graphic Design team at BBC Wales, with Luke Davies and Paul Humphrey at Insect Design providing work on the background.

Doctor Who's producer Phil Collinson told **DWM**, "The choosing of a new logo was one of the lengthiest processes in the whole schedule! Everyone had very fixed ideas about what they wanted, and at the same time, BBC Worldwide – who will use the logo even more than we do! – has very specific ideas about what works, and what doesn't. At times, I feared it would be designed by committee, but this proved not to be the case when the Graphics Department of BBC Wales came forward with a stunning, unique design which wasn't like anything we had seen before. We were beseiged with many wonderful pitches from all sorts of outside agencies – some solicited, some not! – but BBC Wales stole the crown. Their initial design was then enhanced by Insect, a design company which does a lot of work for BBC Worldwide. And we love it! It's bold, it's new, it's *Doctor Who* for the year 2005 and I can't wait to see it emblazoned across our screens."

EXCLUSIVE! NICK BRIGGS TO GIVE VOICE TO THE DALEKS!

EXTERMI-GREAT!

We are delighted to announce that long-time **DWM** contributor Nicholas Briggs has won a part in the new season – giving voice to the Daleks! Briggs, you'll recall, is a self-confessed Dalek nutter, and has not only provided Dalek voices for all of Big Finish's audio *Doctor Who* Dalek adventures (taking in *The Genocide Machine*, *The Apocalypse Element*, *The Mutant Phase*, *The Time of the Daleks*, *Jubilee*, and the forthcoming *The Juggernauts*), but he is also the creative force behind the company's *Dalek Empire* series.

Briggs told **DWM**, "It really is just about the most thrilling thing that's ever happened to me. I've been a fan of the Daleks for as long as I can remember and probably started trying to do their voices from the age of about five. Sad, but true. I've had plenty of Dalek practice over the last four years with Big Finish, and Russell T Davies has made it clear to me that it's that work, together with my various prolonged rantings about the Daleks in **DWM** [see issues 326 and 346], that got me the gig. Both Russell and the director, Joe Ahearne, have called me and have given me more praise and encouragement than any mere earthling has any right to receive. What's particularly nice is that they very much want my technical input on the actual creation of the voice. I'm told that I shall be on set with the cast, feeding my electronic lines to the Doctor and Rose. Now how exciting is that?! I half suspected that it might just be a voice-over job in post-production, but they want proper interaction with the Daleks, especially since Rob Shearman's dialogue is so good!"

Besides his previous Dalek duties, Briggs has, of course, been a major contributor to Big Finish ever since the company was formed in 1999. He has written and directed many *Doctor Who* audios – including the company's first ever release, *The Sirens of Time* – and taken acting parts in countless more. Producer Phil Collinson told us, "We're aware of Nick's work on Big Finish's wonderful series of Dalek adventures, written by the man himself. And frankly, there was no choice – Nick's not only a great actor, but an expert in Dalek sound technology. He can teach us a thing or three! We've all been reading his articles in **DWM** about Dalek history and sound FX, and Joe Ahearne was keen to tap into that expertise. It feels good to involve Big Finish's pool of talent with the television show – we're all making this together! At the same time, even Nick might find that the Daleks are doing things they've never done before – it's going to be an adventure for all of us!"

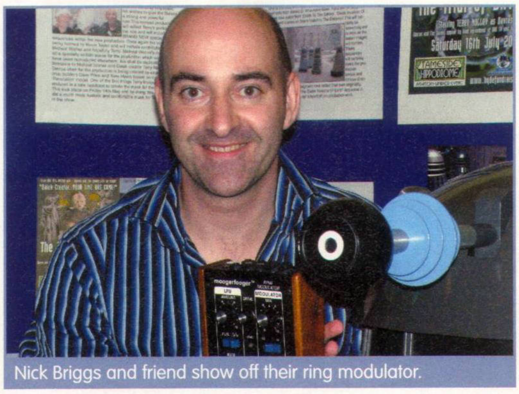

Nick Briggs and friend show off their ring modulator.

Photo © Ken Moss and Mike Clarke/Preston Time Meddlers Group

While on the subject of the Daleks, you may have heard rumours recently that the pepperpot aliens will not be uttering a certain famous catchphrase. Phil Collinson was happy to lay this rumour to rest for us: "Contrary to what you might have read in the tabloids, the Daleks of Skaro *will* be using their tried and tested catchphrase. It's so well-loved, we'd be mad to ignore it – and maybe the playgrounds of Britain will be ringing with kids crying 'Exterminate!', after all these years ..."

THAT'S CONFIDENTIAL!

BBC Three has announced that a companion show to *Doctor Who* will air on the channel next year, called *Doctor Who Confidential*. It will run for 13 half-hour episodes, each instalment airing immediately after the main *Doctor Who* series on BBC One. Each episode will feature behind-the-scenes footage, including interviews with cast and crew, as well as clips from earlier seasons of *Doctor Who*, and will be based around a particular theme – such as creating a new Doctor, or finding his new assistant.

Mark Cossey, executive producer of *Doctor Who Confidential*, said that the show is to be aimed at a mainstream audience, and not just fans. Phil Collinson told us, "This is an example of how proud the BBC is of the forthcoming new series – the BBC Three documentaries have been part of our plan, almost right from the moment that the new series was commissioned. And although *Doctor Who Confidential* has only just been officially announced, the team has been with us from the first week of filming. They've already captured some wonderful stuff – both on set, and behind the scenes – which will cast new light on the whole production process. Although children might have to hide behind the sofa when they see us lot, in the office! But now, people won't have to wait for DVD extras to see how the show is put together – although we hope the DVDs will still have extras all of their own! Mark Cossey and his team are becoming an integral part of the show, and as the shoot continues, this is going to get better and better. Viewers will now have a full hour and a quarter of new *Doctor Who* material every Saturday night."

BBC THREE

Doctor Who Confidential is produced by Gillane Seabourne and co-executive produced by Julie Gardner and Russell T Davies.

EPISODE-BY-EPISODE UPDATES

EPISODE 1: ROSE

Two further cast-members have emerged for the first episode of the season, *Rose*. Actress Elli Garnett plays Caroline Finch, while Adam McCoy plays Caroline's son. Phil Collinson told us, "When you see what we put Elli and Adam through, you'll want to give them a medal! It was certainly a baptism of fire for them, and we're immensely grateful – two wonderful and important additions to our cast." Three further crew members have also been confirmed for this opening episode: Lowri Thomas is the Unit Manager, Patrick Begley is the Props Manager and Ian Richardson is the Sound Manager.

EPISODE 2: THE END OF THE WORLD

Along with Episode 3, *The End of the World* has been tackled as part of Block Two, directed by Euros Lyn. Recording on the episode should have finished by the time this issue goes on sale. Few details of this episode have currently been revealed, but the *Doctor Who* production team has told **DWM** that Yasmin Bannerman will play Jabe. Bannerman played Maddie Parker in *Hollyoaks* between 1995 and 1997, and has also clocked up appearances in *Red Dwarf VIII* (1999); *Cold Feet* (2000); *Merseybeat* (2002); and *Killing Me Softly* (2002). Phil Collinson told us, "I've been watching Yasmin's work for many years, in programmes such as *Cold Feet*, and she's certainly a name to watch out for. Within five minutes of the audition, she had won us over. She brings a wonderful quality to Jabe – although what Jabe is, and what she represents, we're keeping secret for the time being! I certainly think it's a filming experience that Yasmin won't forget in a hurry ..."

EPISODE 3

Mark Gatiss' episode, currently the third in transmission order, should also have finished recording by the time you read this. Among the cast are two of Wales' leading talents, Alan David and Eve Myles. 56-year-old Alan David has had a huge number of TV roles including *The Sweeney* (1976); *Minder* (1980); *Angels* (1981); *Bergerac* (1981); *Juliet Bravo* (1984); *The Twilight Zone* (1986); *Casualty* (1990); *Sleepers* (1991); *Virtual Murder* (1992); *Inspector Morse* (1993); *Cracker* (1993); *Lovejoy* (1993); *Devil's Advocate* (1995); *The Thin Blue Line* (1996); *A Perfect State* (1997); *Goodnight Sweetheart* (1999); *Heartbeat* (2002); *The Bill* (2002); and *The Last Detective* (2004). He also recently appeared in British movie *Wimbledon*.

Eve Myles [right] is best known for playing Ceri Lewis in BBC Wales' ongoing drama series *Belonging* for which she has been nominated for a Bafta Cymru Best Actress award. She also appeared in BBC Wales' Bafta-nominated *Tales from Pleasure Beach* (2001). Last year, Myles also guest starred in *EastEnders*.

Julie Gardner told us how pleased she was to welcome these two guest stars, "Part of the joy of bringing *Doctor Who*'s international stature to BBC Wales is that we can show the world the wealth of talent available here. We were very keen to write episodes actually set in Wales, and Mark Gatiss has done this with relish! And now, with Alan and Eve, we've got two of the best actors in the profession, we're lucky to have them. They share scenes with Simon Callow, and that, combined with Mark's blistering dialogue, is a fantastic combination!"

The episode also features Huw Rhys as Redpath. Phil Collinson said, "Huw is a rising star in Cardiff's acting community, and he certainly gets the chance to prove this in Episode Three. Whether he'll ever forgive us for what we put him through is a different matter ...!"

Finally, Jennifer Hill will play Mrs Peace. Russell T Davies told us, "I worked with Jennifer last year, on my production of *Mine All Mine* for ITV1, and within one day of working with her, I resolved to include her in *Doctor Who* at the first available opportunity. When she got the script, she phoned me up and demanded, 'You're casting me as *what*?!' She's a brilliant actress, and tackles everything with gusto and great humour. I was so happy to see her on set!" For more on the recording of this episode, see Russell T Davies' *Production Notes* on page 50.

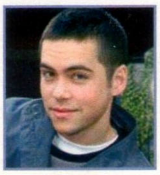
EPISODES 4 & 5: ALIENS OF LONDON

Several further cast members have been added to the guest cast for this two-part story. Firstly, David Verrey plays Joseph Green. Among Verrey's credits are episodes of *Poirot* (1993); *Birds of a Feather* (1997); and *Red Dwarf VIII* (1999). Phil Collinson told us, "David plays a pivotal role in this two-parter, and proved to be fantastically versatile – the man can do anything! When the history of *Doctor Who* comes to be written, this part will rank highly, and David attacked the role with wit and energy. He's a joy to work with." Other cast members are Basil Chung and Fiesta Mei Ling as the Chinese couple, Morgan Hopkins as Sergeant Price, Eric Potts as Oliver Charles, Steven Speirs as Assistant Commissioner Strickland, and Lachele Carl and Jack Tarlton as Television Reporters.

Like *Rose*, the other episode tackled in Block One by director Keith Boak, *Aliens of London* has finished recording and is at the editing stage.

EPISODES 6 & 8

Both these episodes, which make up Block Three, directed by Joe Ahearne, should be well underway by the time you read this. As well as Nick Briggs as the Dalek voices [see opposite], former *Coronation Street* and *Linda Green* star Bruno Langley [right] has been confirmed as playing Adam Mitchell in Episode 6. Langley has also just been nominated for Best Actor at the 2004 National Television Awards.



Phil Collinson told us, "We're thrilled by this guest appearance. Bruno has made a remarkable impact right across the country with his portrayal of Todd Grimshaw on *Coronation Street*. The moment that we saw he'd left the show, we were straight on the phone to his agent! He's a fine young actor with a stellar future ahead of him – we're just glad that we were able to get him. *Doctor Who* is now attracting both long-established talent, and the stars of the future. And not even the wrath of Vera Duckworth will have prepared Bruno for the horrors that Adam is about to face ..."

EPISODE 7: THE LONG GAME

There has been further clarification on the allocation of episodes to filming blocks. Episode 7, *The Long Game*, will now be recorded as a stand-alone episode, immediately after the completion of Block Three. Phil Collinson explains what this means in terms of the Block numbers: "Although it's only one episode, we're still calling this a 'Block' because it makes our lives easier! The locations required for Episode 7 make it easy to hive off as a self-contained unit, while the design team can concentate on, and overlap with, Block Five, which will consists of Episodes 9 and 10. This is the good thing about having scripts ready so far in advance, with such a dedicated writing team – we're free to swap episodes, and blocks round, at a moment's notice, because they're all in such an advanced state of readiness. It makes our lives easier! And it means that Episode 7 will have a style and identity all of its own, as some very exciting and remarkable things happen to the TARDIS crew ..."

4/5 ALIENS OF LONDON

Written by **Russell T Davies**
Directed by **Keith Boak**
First Assistant Director
George Gerwitz

Harriet Jones **Penelope Wilton**
Margaret Blaine
Annette Badland
General Asquith
Rupert Vansittart
Indra Ganesh **Navin Chowdhry**
Dr Sato **Naoko Mori**
Joe Green **David Verrey**
Oliver Charles **Eric Potts**
Assistant Commissioner
Strickland **Steven Speirs**
Sergeant Price **Morgan Hopkins**
Old Woman **Fiesta Mei Ling**
Old Man **Basil Chung**
Reporters **Lachele Carl**,
Jack Tarlton
Himself **Andrew Marr**

6 TBA

Written by **Robert Shearman**
Directed by **Joe Ahearne**

Adam Mitchell **Bruno Langley**
Dalek Voices **Nicholas Briggs**

7 THE LONG GAME

Written by **Russell T Davies**
Director TBA

8 TBA

Written by **Paul Cornell**
Directed by **Joe Ahearne**

9/10 THE EMPTY CHILD

Written by **Steven Moffat**
Director TBA

11 TBA

Written by **Russell T Davies**
Director TBA

12/13 THE PARTING OF THE WAYS

Written by **Russell T Davies**
Director TBA

13 x 45-minute episodes for broadcast on BBC One in 2005. Day and timeslot TBC. All titles are subject to change.

MAL YOUNG DEPARTS

Doctor Who executive producer Mal Young [right] has confirmed that he will be leaving the BBC in early 2005 to join Simon Fuller's TV company, 19 – the firm that developed the hugely-successful *Pop Idol* format for ITV1. Young has been at the BBC for the past seven years, and is currently the corporation's controller of continuing drama. As well as *Doctor Who*, he is responsible for high-profile series such as *EastEnders*, *Casualty* and *Holby City*. His job at 19 will be to develop new drama formats for both the UK and the US.

Young told BBC News, "I've had the happiest and most fulfilling seven years at the BBC, but when Simon approached me about he and I working together, it was a no-brainer. We both aspire to make 'talk about TV' for big mainstream audiences and the time feels right for us to take advantage of the many exciting opportunities, both in the UK and the States. I wasn't actively looking to leave the BBC, but this felt like the perfect fit."

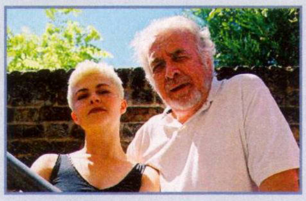
Young leaves big shoes to fill at the BBC – particularly for the corporation's flagship show *EastEnders*, which also recently lost executive producer Louise Berridge in September. We wish Young well for the future.

WHO WILL BUY?

Canada has become the first country to buy the new season of *Doctor Who*. Canadian public broadcaster CBC Television completed the deal with BBC Worldwide at the international programme market Mipcom. CBC Television executive director of programming Slawko Klymkiw said, "This was an exciting opportunity for CBC to bring *Doctor Who* to fans new and old alike across the country. We are pleased to be working closely with the BBC to bring Canadians this exceptional new series." There is no news currently as to exactly when the series will air on CBC Television – much depends, of course, on the UK broadcast dates.

OTHER NEWS...

UNIT SERIES LAUNCHES

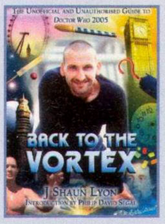


Big Finish's four-story *UNIT* series, starring Siri O'Neal and Nicholas Courtney (above) kicks off in December with Ian McLaughlin and Claire Bartlett's *Time Heals*. January's release is *Snake Head* by Jonathan Clements, followed by Joseph Lidster's *The Longest Night* in February and McLaughlin and Bartlett's *The Wasting* in March.

SCRIPT DOCTOR

Publishers Reynolds & Hearn will be releasing *Script Doctor* in February 2005, a book by former series script editor Andrew Cartmel, which looks at 'The inside story of *Doctor Who* 1986-1989'. Seventh Doctor actor Sylvester McCoy is to provide the introduction to the book.

BACK TO THE VORTEX


The Unofficial and Unauthorised Guide to Doctor Who 2005
BACK TO THE VORTEX
J Shaun Lyon
Introduction by Philip David Segal

Telos Publishing has announced that an unofficial guide to the new *Doctor Who* series will be published in the summer of 2005. *Back to the Vortex: The Unofficial and Unauthorized Guide to Doctor Who 2005* by J Shaun Lyon promises to look at the build-up and media speculation to the new series, as well as presenting a full episode guide to all 13 episodes. The book will have an introduction from Philip Segal, executive producer of the 1996 *Doctor Who* TV Movie.

MORE EPISODE GUIDES

Mad Norwegian Press is releasing a six-volume episode guide to *Doctor Who*, written by Lawrence Miles and Tat Wood. *About Time Volume 3* (covering Seasons 7-11) should be on sale now, with Volume 4 (Seasons 12-17) following in late November. Volumes 5, 6, 1 and 2 should appear (in that somewhat peculiar order) during 2005.

DAPHNE ON DISC

A DVD *Daphne Ashbrook in the UK* will be released by Tenth Planet in November. The disc spotlights the TV Movie actress's recent visit to the UK including her stage interview with Gary Russell, her appearances at signings and recording Big Finish's *The Next Life*. [See next issue for a **DW**M interview with Daphne Ashbrook and Paul McGann.]

PRICE CORRECTION

Our review last issue of *Doctor Who at the BBC Volume 2* incorrectly listed the price as £19.99. The CD package actually retails for a far more attractive £13.99. Apologies to BBC Audio for the error!

MONSTERS REVEALED!

BBC Books' range editor Justin Richards has given **DW**M an update for the titles due to be published in 2005 – the most exciting of which is a lavishly-illustrated 96-page paperback, *Doctor Who: Monsters and Villains*, written by Richards himself. He told us, "*Monsters and Villains* will feature classic monsters from the first 26 seasons of *Doctor Who*, as well as new and exciting monsters from the new series! So expect to see everything from Autons to Zygons, – taking in all the old favourites like the Daleks and the Cybermen – as well as plenty of other alien races who must remain a closely-guarded secret ... for now!" *Monsters and Villains* will retail at £7.99 and is due to be published mid-way through the television series' BBC One run.

As for the regular novels schedule, Chris Boucher's *Match of the Day* is still on course for January, with Stephen Cole's *To the Slaughter* in February. Thereafter the schedule remains very tentative, but the plan is that Lance Parkin's *The Gallifrey Chronicles* will follow in March. This book promises to wrap up the Eighth Doctor's story arc, with future novels featuring this incarnation joining the 'Past Doctors' range.

The Ninth Doctor and Rose are due to make their novel début in April with Justin Richards' *The Clockwise Men*. The new team will also feature in May's *The Death Players* by Jac Rayner, and June's *Monsters Inside* by Stephen Cole. All three titles will be hardbacks, retailing at £6.99. Regular releases resume in July with Bary Letts' *Island of Death*, featuring the Third Doctor and Sarah, and Gary Russell's Sixth Doctor and Mel story *Future Nostalgia* in August.

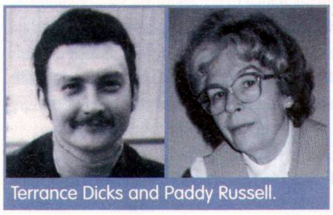
All dates may yet change, depending on the eventual broadcast dates for the new series.

FANG ROCK EXTRAS

BBC Worldwide has given **DW**M details of the extra material to be included on January's DVD release, *Horror of Fang Rock*.

The disc's first documentary is titled *Terrance Dicks: Fact and Fiction*. Produced by Keith Barnfather, it promises to be an in-depth examination of Dicks' contribution to *Doctor Who*, as a writer, script editor, and novelist. The 35-minute feature includes interviews with many *Doctor Who* luminaries, such as Christopher Barry, Barry Letts, Eric Saward and Paul Cornell – as well as Dicks himself!

The DVD's second special feature; *Paddy Russell: A Life in Television*, has been produced by Paul Vanezis. This 15-minute featurette includes an interview with the director herself, and examines Russell's career, including her work on all four of her *Doctor Who* stories, *The Massacre of St Bartholemew's Eve*, *Invasion of the Dinosaurs*, *Pyramids of Mars* and *Horror of Fang Rock*. It also touches upon her early TV career, featuring footage of her working as a floor manager on live TV with director Rudolph Cartier.



Terrance Dicks and Paddy Russell.

The DVD also includes a commentary from actors Louise Jamson (Leela) and John Abbott (Vince) and writer Terrance Dicks; the five-minute feature *The Antique Doctor Who Show*, originally broadcast on BBC1 in November 1993; and the customary photo gallery and production notes text commentary. *Horror of Fang Rock* is released on 10 January, priced £19.99.

IN DWM 351

A FREE GIFT!

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SCRIPT REVELATION

We chat to Paul Cornell to find out how he's found writing his episode of the new season ...

THE SILLY SEASON!

With Pantomime season almost upon us, we take a look at the silliest things ever in *Doctor Who* ... and why we love it just the same!

TOGETHER AGAIN!

Paul McGann and Daphne Ashbrook were recently reunited for the first time since 1996's *Doctor Who* TV Movie – and **DW**M was on hand to find out what they think of it now ...

SOUND EFFECT

We look at *The Ghosts of N-Space* and other audio delights in the second part of our *Archive Extra* ...

NOT TO MENTION ...

Part 6 of *The Flood!* The Watcher's *Christmas Quiz!* *The Time Team!* The 2004 **DW**M Poll! Russell T Davies' *Production Notes!* News! Views! Previews! Reviews! And some exciting news about the future of **DW**M! Don't you dare miss it!

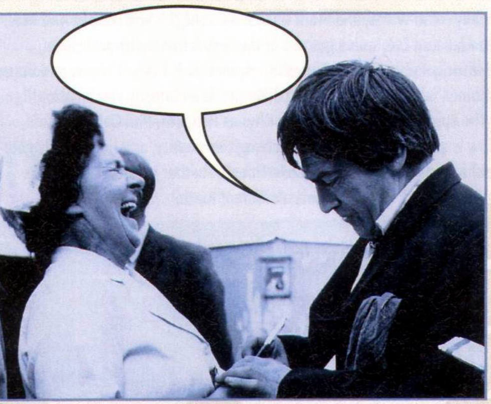
On sale **9 December** from WHSmith and all good newsagents!

CRAZY CAPTION COMPETITION!

Yes, it's the return of the much-missed old favourite – **DW**M's *Crazy Caption Competition!* Sorry, there's no fiver up for grabs, but we do have something even better ...

Thanks to the generosity of the folks at BBC Worldwide, we have five copies of the triple DVD special *Lost in Time* (currently on sale from all DVD retailers priced £29.99) to give away, which includes a massive 18 episodes from the black-and-white era of *Doctor Who*. And that's not all – thanks to the equally generous people at BBC Audio, our five winners will also receive a limited-edition, numbered copy of the *Doctor Who: Cybermen* tin (also on sale now priced £29.99), containing complete soundtracks for *The Tenth Planet* and *The Invasion*. The five exclusive-to-**DW**M numbers are 1963 (the year *Doctor Who* began); 2311 (the broadcast date of the first episode); 1966 (the year the Cybermen first appeared); 1975 (the year in which *The Invasion* is set); and 2004 (this year!).

BBC DVD
DOCTOR WHO
LOST IN TIME



BBC
DOCTOR WHO
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All you've got to do is think up the funniest comment you can to go with the empty speech balloon on the above photograph of Patrick Troughton signing autographs while filming *The Invasion*.

Send your answer on a postcard or stuck-down envelope marked CRAZY CAPTION COMPETITION to the editorial address by 24 December. Good luck!

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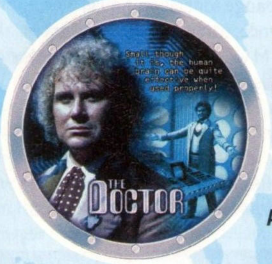
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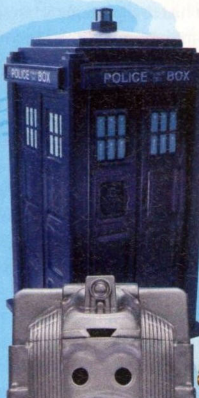

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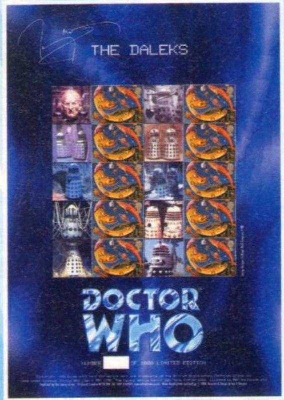

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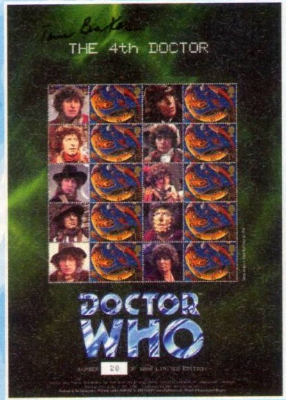

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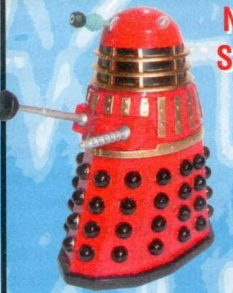

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EDITOR'S **LETTER**

Who'd have thought that writing **DW**M's 25th anniversary editorial would be such a difficult task? I've been staring at my screen now for what seems like weeks, and I just don't know what to say. I think it's mainly the fact that almost everything that needs saying at a time like this has already been said elsewhere in this special, shiny, silver issue. And there's no point me referencing issue one of **Doctor Who Weekly** in a cutesy and nostalgic way, cos it comes free with this magazine anyway! It's equally pointless me talking too much about the new series, exciting though it is, cos all the latest news appears in *Gallifrey Guardian*, *Cardiff Data Bank* (geddit?!) and *Production Notes*, and you'll have read those already if you've got any sense ...

I suppose I could thank everybody who's supported **DW**M over the last quarter of a century, but that would take up the rest of the issue, I'd be bound to miss people out, and I don't know the name of every single reader we've ever had, even though you do all deserve a firm handshake and a bit of cake for helping to keep us going – against all odds, most of the time.

Tell you what though, talking of readers, I found out the other day that Doctor Who himself reads **DW**M, which thrilled me more than a little. He might even be reading this right now. Better smarten myself up ... You see I'm typing this (at the last minute, of course) in a little ante-chamber just off the BBC Wales *Doctor Who* Production Office, so I feel a bit like an undercover agent, smuggling information out to a foreign power.

> "The series, **DW**M, and all of you can look forward to an exciting future ..."

Except I haven't got any information, I'm not undercover (they've made me cups of tea so they must know I'm here), and as far as I know, Cardiff and Kent aren't involved in any kind of edgy nuclear standoff. As yet.

But anyway, on Tuesday I was privileged to visit the *Doctor Who* set for the very first time. It was brilliant, you'll be pleased to hear. I mean *really* brilliant. And afterwards Christopher Eccleston asked to meet me. Yes, I know! We'd spoken on the phone back in March, and he remembered me, so I shook his hand, we had a bit of a chat, and a BBC photographer took our picture so I could send it to my Mum. Aside from being an extremely nice man, a reader of **DW**M, and Russell T Davies' biggest fan ever, he is so dedicated to making this new series as good as it can possibly be. We could see it on set. And you'll see it, up on screen. It's there. He cares. He really is superb.

I suppose that's the best way to celebrate 25 years of **Doctor Who Magazine** – in the sure and certain knowledge that the series is in safe hands, and that it, and we, and you can look forward to an exciting future.

Oh, and yes, I stood really near him, and looked very hard, but I still couldn't quite work out what colour Doctor Who's jacket was ...

Happy times and places,

Clay

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CONSULTANT ANDREW PIXLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Mark Ayres, Alan Barnes, Nick Briggs, Phil Collinson, Benjamin Cook, Russell T Davies, Annie Frederick, Julie Gardner, Gary Gillatt, Peri Godbold, James Goss, Ian Grutchfield, Derek Handley, Matt Jones, Steven Moffat, Ken Moss, Michelle Osborn, Nick Pegg, Justin Richards, Julie Rogers, Ed Stradling, Brady Webb, BBC Drama Publicity, BBC Worldwide, bbc.co.uk and Big Finish.

NOT TO MENTION The hundreds of contributors and hundreds of thousands of readers who've kept us going for the last 25 years. Here's to issue 879!

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This issue's colour scheme: Our Silver Anniversary! So there!
Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728 Subscriptions: MRM 01858 410 510. ISSN 0957-9818

DWMAIL, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ

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COMPILED BY **SORVAD**

WHO CARES!

And indeed, who does?

I, Sorvad, have returned from the Dark Places of the Inside, and will now pass judgement on 25 years and (almost) 350 issues of the **DWW**/**DW**M/**ODW**M/**DW**M/**DW**M letters page – otherwise known sequentially as *Who Cares?*, (officially the best name for a letters page *ever*), *To The TARDIS*, *Pick of the Penguin*, *You On Who*, *Timelines* and *DWMail*.

Over the years and through its various incarnations, the **DW**M letters page has seen joy, despair, some very good and some very bad fan art, wit, mania, a smattering of borderline autism, and in its early days a smorgasbord of the ugliest children this side of a BBC2 documentary about genetic defects among the offspring of interbreeding Pacific islanders. I, Sorvad, will now take you back through 25 years of letters from the bizarre to the inane, from the witty to the well-written. Excelsior!, as **DW**M's one-time publisher would say.

In the early days of the **Weekly**, before we looners had turned it into a subculture, *Doctor Who* was still very popular on TV, and there are a number of very sweet letters from wee bairns. For example, in Issue 10 **Stephen Mullin** wrote to the Doctor to say *"I am glad you are now in a weekly comic, so I can take the comic to my school and read it after lessons. Can you tell me what the Zygons are, as I missed them when they were on television? Everyone else was saying how ugly and horrible they were, and that I should have seen them."* Such innocence fair brings a tear to the eye in the light of the rantings and ravings that were to follow ...

One of the earliest letters – in fact received before the **Weekly** had even hit the shops – was from a certain **M. Waterhouse** of Haywards Heath. Take a look at this:

ADRIC! NOT THAT WAY!

As a life-long *Doctor Who* fan, and as someone with a major interest in the fantasy genre as a whole, I've always winced at attempts to transfer the Doctor from screen to strip form. I'm sure you'll have a hit on your hands by trying to appeal to all *Doctor Who* fans – not purely the youngsters (and remember, the show's audience is 60% adult).

M. WATERHOUSE HAYWARDS HEATH
(Doctor Who Weekly Issue 10)

Well done, Matthew. We'll have to give you a badge for calligraphical excellence. Just a few weeks later, young M would be cast as Adric in the TV series, and the rest is silence ... er, I mean history. And he wasn't the only 'famous' name to appear in the letters page ... we also heard from **Nicholas Pegg**, future Big Finish writer and director, who wrote to us in Issue 58:

SITTING IN A GLASS HOUSE

The recent repeats of *Full Circle* and *The Keeper of Traken* have strengthened my faith in John Nathan-Turner even more. The last season has really set a standard to be maintained – the 1979-1980 series was, with the exception of *City of Death* and maybe *Nightmare of Eden*, terrible. With *Creature from the Pit*, the show reached an all-time low as far as I'm concerned.

NICHOLAS PEGG NOTTINGHAM
(Doctor Who Monthly Issue 58)

After his bits dropped, Nick went on to direct the very serious Big Finish story *Bang-Bang-A-Boom*. New series writer **Paul Cornell** turned up in Issue 70, complaining about the free *Time-Flight* poster in a previous issue:

ALL YOU LOT DO IS MOAN

Glad you brought the poster back, but how about one just of Sarah Sutton? (Yes, I know I ask every letter, and I'm going to keep on asking, so there!) Ah well, too bad you couldn't get a print not covered in hair across the lens. Why does Janet Fielding look like Kermit the Frog? Has Peter Davison just been hit over the head with a spanner? And who is the mysterious figure beside Concorde? Why is he wearing yellow wellies?

PAUL CORNELL CALSTONE, WILTS
(Doctor Who Monthly Issue 70)

How ungrateful! Other alumni include BBC Books writer and pollwinner **Nick Walters** in Issue 129 with the strange observation *"I think Steven Morrissey of The Smiths would make a great Doctor if Sylvester McCoy turns out to be a dud."* I can see it now – or perhaps Morrissey should play Morbius, and release a new single 'Even A Sponge Has More Life Than Me.' Archivist extraordinaire **Andrew Pixley**'s first appearance in the pages of **DWM** came with a letter in Issue 110, where he congratulated the team on the recent Winter Special. *"The text is excellent – very informative, and as an expert Who fan myself I'm not easily pleased!!"* But with that marvellous eye for detail for which we will all be forever thankful, he couldn't resist pointing out that *"the only fault I can find is a tiny one: Dudley Simpson scored only fifty-one of the fifty-two Blake's 7 episodes."* As pedantic as ever, my dear Andrew ...

In the 1990s **Paul Cornell** was back, pointing out helpfully that *"if we shun female-orientated belief systems, we're harming ourselves and the planet"* in Issue 210, adding *"Doctor Who can be, maybe should be, politically relevant and challenging ... talking like this is probably one of the most important things that we fans do."* Well, apart from arranging our Target book spines in order of colour.

Someone else who really ought to have forseen the possibility that he would be one day be eating his ill-chosen words popped up in Issue 231:

WONDERFULLY HAMMY

... *Doctor Who* has rarely had anyone with real depth of character. You need scenes of the characters enjoying domestic life to add a touch of realism to the show. *Star Trek: Deep Space Nine* excels at this, with even the most peripheral of characters coming across as real people. Much as I love *Doctor Who*, one has to admit that *Star Trek*'s modern-day versions run rings around our show in almost every aspect. Here is a marvellous opportunity to take a wonderfully hammy old programme, (as was done with the original *Star Trek*) and make something spectacular out of it.

TOM SPILSBURY BRISTOL
(Doctor Who Magazine Issue 231)

Tom now divides his time between copy-editing a magazine about a (sniff) wonderfully hammy old programme (*Star Trek Monthly* turned him down) and hanging his little head in shame.

Letters page madness comes in various forms. *"I think that the book cover for The Three Doctors is a bad painting because Jon Pertwee looks too old, Patrick Troughton too bad, and Hartnell looks too Welsh"* said **Unsigned** in Issue 67. **Mark Gilbert** huffed *"If Blake's 7 character names are to be included in your articles, they should, at least, be correct, because Blake's 7 was an excellent science fiction series and should be remembered as it was seen and not down-graded in any way!"* in Issue 84. Australian reader **Simon Moore** lamented in issue 128 on the subject of story titles: *"I think that the title Strange Matter is corny and pathetic. How about a title like 'The Resting Place', 'Gateway To The Universe', 'The Masquerade', or 'The Chase of Pathos'. Maybe the English have different tastes in story names, and think those names are pathetic?"* Well yes Simon, funnily enough, we blooming well do.

Then there were the readers who sometimes got a little *too* excited:

ONE-HANDED READER

Please, please, please, could you print a picture of Katy Manning in a mini-skirt – preferably as a centrespread poster. You have never printed a picture of those fantastic legs of hers – especially those breathtaking thighs. With all the recent photos of Wendy Padbury in the magazine you always crop the photo before we get to the interesting bit.

STEPHEN BANKS WORTON
(Doctor Who Monthly Issue 77)

Cripes. More drooling came from **Val Douglas and Jackie Marshall** who in Issue 81 claimed to represent the group 'I.D.I.O.T.' (I Drool Incessantly Over Turlough). Well, we're not all human, you know. Excitement in quite another form cropped up from **Philip Gluyas** in Issue 102; *"Rubbish, rubbish, rubbish!"* he stormed. *"Take a close look at the history of Doctor Who, Douglas Horton, and you will see that your theory that Revenge of the Cybermen took place before Earthshock is a load of 'Empirical poppycock!'"*

There was a period when barely an issue went by without somebody on the letters page advocating direct action. *"I think the concept of a female Doctor is monstrous!"* yelled **Nick Pegg** (again) in Issue 77, *"and if there are any others out there who feel the same way, I would like to prepare a petition!"* But that was a positively calm reaction compared to this next correspondent:

NOT A GOOD SPORT

I know you lot are nothing to do with the BBC, but I think it is high time you helped initiate a nationwide, vigorous and unrelenting campaign to get television justice. We must encourage all readers of **Doctor Who Monthly** to pester the Beeb with letters until they are so sick of us they'll do something positive like kick off *Sunday Grandstand* and give us *Sunday Doctor Who* instead!

PHILIP DAVIS HARROW
(Doctor Who Monthly Issue 81)

But even Philip's mania was topped by **Gareth Room** in Issue 168. *"I would like to see various campaigns organised, such as a demonstration at BBC TV Centre itself! Fans could dress in costume ... just imagine thousands of fans converging there in a blaze of publicity! Let no-one shirk their responsibilities!"* Thankfully these demands came to nothing. Just imagine an army of Doctor Who fans dressed as the Ergon or Professor Zaroff descending on the BBC. I am. I want my mummy.

But it hasn't all been calls to arms. **Graeme Bassett** of Humberside was at one time **DWM**'s most witty and pertinent letter writer. *"The Doctor now resembles a space-going combination of Frank Spencer and Eddie Shoestring,"* he wrote in issue 64, adding of Four to Doomsday's space walk, *"They don't even have the justification of dramatic license because he looked such a ninny floating about in Andy Pandy's demob suit."*

There have also been several cases of eerie prescience. Take a look at these three spooky fortune tellers:

HERE'S TO THE FUTURE ...

Colin Baker is a perfectly competent actor, but I don't think he's a Doctor. Possibly the next season will make or break *Doctor Who* as a series ...

JOAN SMITH ORPINGTON
(Doctor Who Magazine Issue 87)

I hope the BBC will consider bringing back old foes in Season Twenty-Seven. What happened to the Autons?

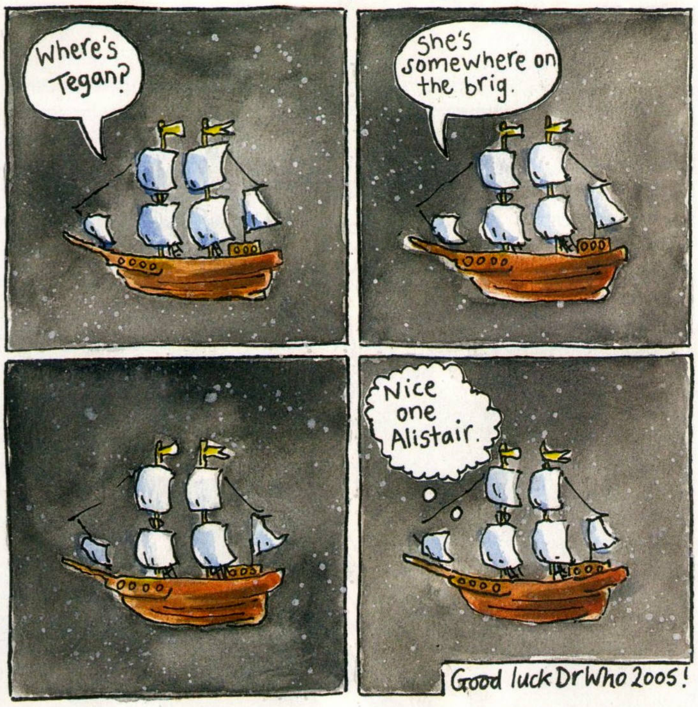
PETER WEBBER EXETER
(Doctor Who Magazine Issue 166)

It's hardly surprising that people have voiced their concerns about Dark Light's proposed new version of *Doctor Who*. I gather they want a new TARDIS control room, fifty-minute episodes ... and a radically new style to the show!

E PARSONS STOURBRIDGE
(Doctor Who Magazine Issue 189)

Really, as if! But when it comes down to it, there can be only one winner in a competition I've just made up and nobody knew they were entering ...

DOCTOR OHO by Leighton Noyes


Where's Tegan?
She's somewhere on the brig.
Nice one Alistair.
Good luck Dr Who 2005!

SORVAD'S £2 STAR LETTER OF ALL TIME!

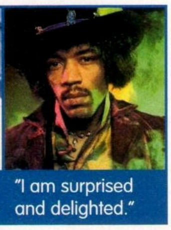
Why is it that while browsing through the letters in my **Doctor Who Monthly**, I find all people can do is complain about The Doctor, Nyssa and Tegan.

Why did Anna Hankey call Nyssa a wet drip? She's a very good actress, and why did Graeme Bassett say that about Tegan having a 'Kermit the frog smile.' Kermit the frog is green and has a big mouth and anyway Tegan and him don't resemble in the least. Next he'll be saying that Peter Davison looks like Miss Piggy.

By the way, your mag is ace. Nearly as good as the programme itself. No wonder with John Nathan-Turner as an advisor. He's my hero, next to Jimi Hendrix. Long live *Doctor Who* and his assistants and John Nathan-Turner.

CATRIONA JONES & FIONA HARVIE (AGE 14) SUNDRUM-BY-AYR
(Doctor Who Monthly Issue 75)

"Excuse me while I kiss the sky."


"I am surprised and delighted."

A £2 postal order is winging its way to Sundrum-by-Ayr, ladies, for that inspired final paragraph. (Not really.) So, join me, Sorvad, in 25 years time for another selection of your letters on topics as diverse as 'My Rose Tyler costume is chafing', 'Shearman off the boil after 17 years on show' and 'BBC Petition to please, *please* stop Doctor Who'. Bye!

COMING UP...

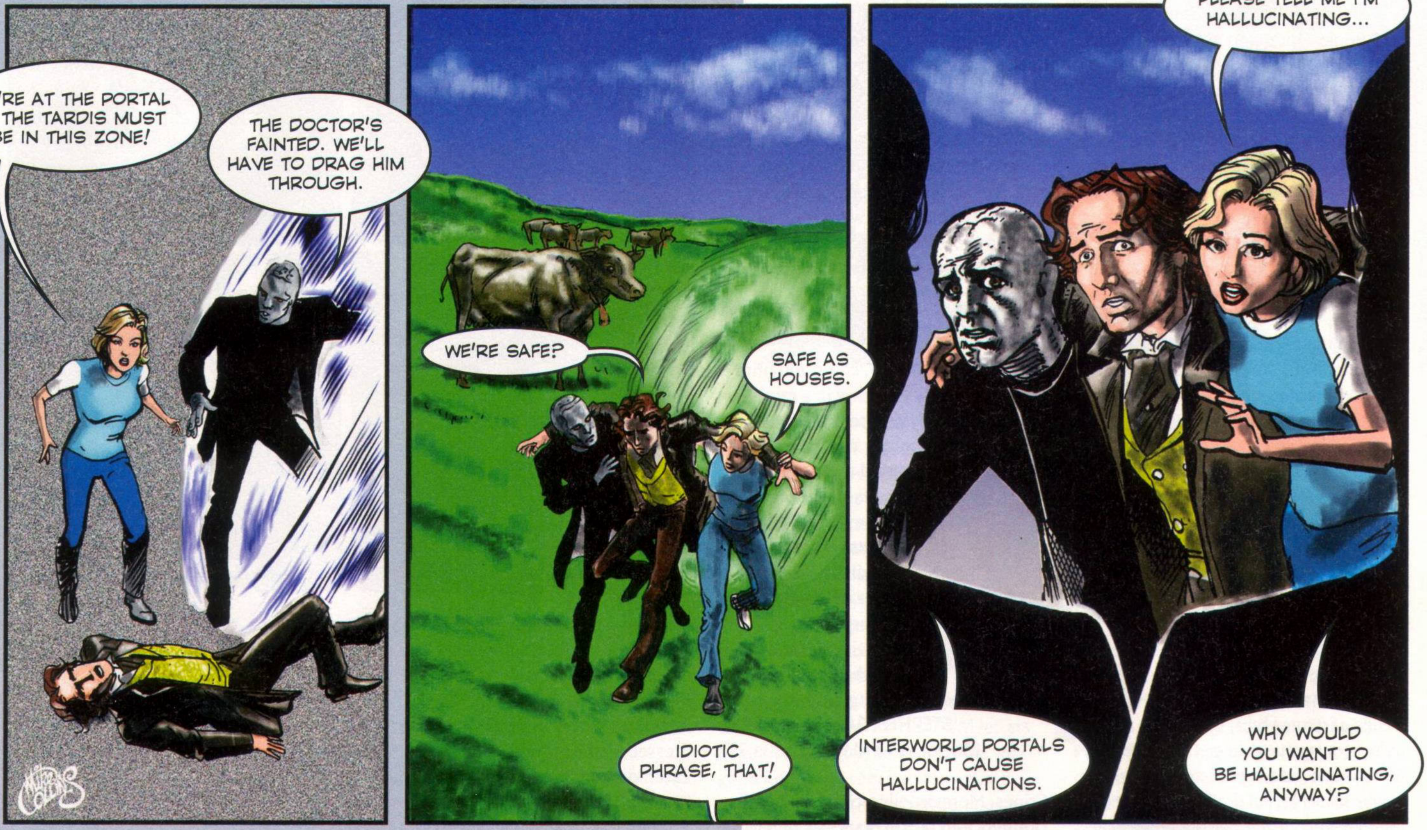
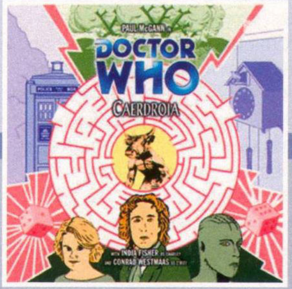

WE'RE AT THE PORTAL – THE TARDIS MUST BE IN THIS ZONE!
THE DOCTOR'S FAINTED. WE'LL HAVE TO DRAG HIM THROUGH.
WE'RE SAFE?
SAFE AS HOUSES.
IDIOTIC PHRASE, THAT!
PLEASE TELL ME I'M HALLUCINATING...
INTERWORLD PORTALS DON'T CAUSE HALLUCINATIONS.
WHY WOULD YOU WANT TO BE HALLUCINATING, ANYWAY?

ILLUSTRATION BY **MIKE COLLINS**

CAERDROIA

AN AUDIO DRAMA BY **LLOYD ROSE** PREVIEW BY **IAN FARRINGTON**


PAUL McGANN
DOCTOR WHO
CAERDROIA

RELEASED NOVEMBER 2004

Featuring The Eighth Doctor, Charley and C'rizz

Enemies The Kro'ka

Setting Caerdroia

You'll like this if you like ... *Labyrinth*, *The Prisoner*, Welsh folklore, *The Time Monster*, *The Three Doctors*

Listen out for ... An interesting threesome

Recorded 8 June 2004

Doctor Who Paul McGann
Charley India Fisher
C'rizz Conrad Westmaas
The Kro'ka Stephen Perring

Sound Design Steve Foxon
Director Gary Russell

Finding the Interzone a hostile place, the Doctor, Charley and C'rizz are forced to escape in to the world of Caerdroia, where they encounter mazes, incongruous time pieces and – possibly – the TARDIS ... The Doctor, though, is not quite feeling himself ...

"Like most Americans," says writer Lloyd Rose, "I got to know *Doctor Who* when the Tom Baker episodes ran on public TV here in the early Eighties. So my first acquaintance with it were the Robert Holmes and Philip Hinchcliffe years, which I think have pretty obviously influenced my books."

Rose has so far written three *Doctor Who* novels for BBC Books – *The City of the Dead*, the **DW**M poll winner *Camera Obscura* and the recently-published *The Algebra of Ice*. "For ten years, I was the theatre critic of *The Washington Post*," she says. "Before that, I worked in the theatre and as a freelance writer for magazines. I've written a couple of television episodes, one for *Homicide* and one for *Kingpin*." *Caerdroia*, however, represents her first audio work.

"At Gallifrey [a Los Angeles *Doctor Who* convention] in 2003," she says, "Paul Cornell insisted that I should write an audio and practically dragged me over – I was very shy – to introduce me to [producer] Gary Russell."

"Paul Cornell introduced us," says Russell, "and I said nice things about her books, she said nice things about our audios and we just clicked. I waited a few months then asked if she would be interested in bringing her vision of the Eighth Doctor to our range and she, after some persuading, said yes.

"I asked her for something light," he continues, "but at the same time, something to stretch Paul McGann, give him something interesting to do that was unlike what he got up to in the other two plays which I knew, by this time, were *Faith Stealer* and *The Last*."

India Fisher and Conrad Westmaas are joined by Stephen Perring.

> "I WANTED TWO COMPANIONS WHO WERE MATES – BICKERING IS TEDIOUS."
>
> Producer **Gary Russell** expresses his delight at Charley and Crizz's relationship.

"All Gary told me," says Rose, "was that by the end of the script the Doctor had to have the TARDIS back. How this was accomplished was up to me. Gary was great to work with. Very smart and supportive, very professional."

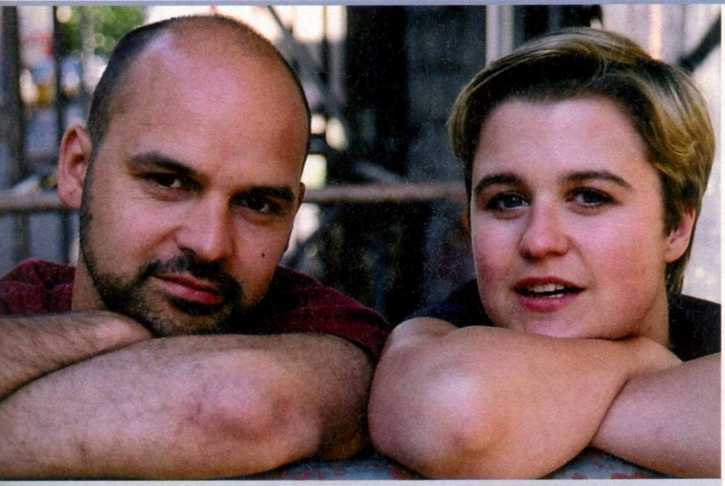
"Recording *Caerdroia*," says Conrad Westmaas, "or 'Corduroy' as Paul calls it, was like being in one of those 'Choose-your-own-adventure' books I read as a kid; each different decision is fun to make, but make one wrong turn and you're history. After *The Last*, this story is more of an upbeat knockabout with lots of conundrums and traps, but also sets things up for the end of the Eighth Doctor's last shout as 'current' Doctor."

"I started with the idea that I wanted to give Paul McGann something different and fun to do," says Rose. "I like actors, and I don't think they get nearly enough chances to enjoy themselves and even show off a bit. I wanted to do my best for the other characters, too. So I began with thinking that, whatever I wrote, it should be enjoyable for the actors. And in the event, I ended up with wonderful, funny actors. Then I thought about sound. I thought bells would be nice. After that I started to nail together a plot."

"C'rizz and Charley's companion skills really get put to the test in this one," says Westmaas. "The Doctor's all over the place, so they've really got to keep their wits about them and keep things together. It's good to see the three of them, having been 'victims' of the Divergence for so long, finally starting to unite and fight back."

"C'RIZZ AND CHARLEY'S COMPANION SKILLS REALLY GET PUT TO THE TEST!"

Conrad Westmaas explains how the two friends must keep their wits about them ...



The best of friends: travelling companions Conrad Westmaas and India Fisher.

This is Westmaas' sixth adventure as C'rizz.

"I'm very happy," says Russell, "but there's a lot more to the character than we've yet seen. Having aborted the longer stay in the alternative universe, some of those things will now have to emerge in our universe, which challenges one or two of my own preconceptions because now they can have a bigger impact. I suppose it's giving the game away to reveal that C'rizz survives to go back to our home – Charley is a different kettle of fish entirely – but he's not going to have an easy ride of it."

"I think it's fair to say that fan reaction to the arrival of a cuckoo in the Doctor/Charley nest – and he's certainly had some 'cuckoo' moments – was unsurprisingly pretty mixed," says Westmaas. "The thing I've probably heard most from people is that they weren't quite sure what C'rizz was about after the first couple of stories – background, personality, having a funny name, and so on. I'm glad to say that all this gets thoroughly addressed this season and while he starts where he left off, there's definitely a progression as each story unfolds. Also the writers, and certainly I, have all got a much clearer idea of how he reacts and responds in various situations – he's quite 'proper', doesn't take kindly to being messed about and is definitely starting to develop and grow-up with every adventure he goes through."

Russell says that Westmaas has brought to the role "style, warmth and a lovely relationship with Paul and especially India. I wanted two companions who were mates rather than at each others throats, similar to Peri and Erimem. Bickering is tedious, good-natured banter is fun. Of course, I can't guarantee they'll always stay good friends. Especially after what happens in *The Next Life* [the audio that directly follows *Caerdroia*]. But I will say this – scenes in that play where they get to have a row or three, well, they were fun to listen to and act as a total antithesis to the very jocular bonhomie that prevails in *Caerdroia*, where we see them being very, very good mates."

It was Rose's decision to restrict the play to just this season's four regulars. "I think she thought of it as a challenge," says Russell, "and I like writers who challenge themselves as well as me and the actors." She also attended the recording in June – "I was like a kid at Christmas," she says – and saw close up how the actors worked ... and played.

"Having been so consistently smooth and enigmatic throughout all this 'Divergent universe' business," says Westmaas, "the lovely Stephen Perring got to show some different sides to the Kro'ka [in *Caerdroia*]. This may be because the Doctor, Charley and C'rizz are gaining confidence as they get closer to the source of the Divergence ... or possibly because just before the recording Stephen tried to rig up a contraption through which to view the Transit of Venus 'eclipse' ... and burnt a hole in the green room carpet!"

The recording day was "easy peasy," says Russell. "Because it was just the four of them we could do the whole thing in order – rather as we did with *Scherzo* last year – bar about four scenes, and just romped through. I'm not sure Paul left the studio actually! We then did one pick up for Part Four back in London as the episode was running short so Lloyd expanded a couple of scenes with India and Conrad and we re-recorded them."

What about the season as a whole? How did Russell approach it?

"I was disappointed with one or two of the reviews that the previous run got. *Doctor Who* reviewers will criticise you if you do the same-old same-old, and then moan if you change the status quo and do something new. I had a good, three- or four-season plan for the alternative universe but that's gone now, mainly due to the new series starting on the telly. If we have new listeners as a result, Jason [Haigh-Ellery, co-producer] and I thought it would be unfortunate for them to join in the middle of an involved, TARDIS-less, ongoing storyline, with no old monsters or Earth-based adventures, so we opted to ditch it. Personally, I'm disappointed that we had to do so, and disappointed that the reviews didn't have enough faith that, after six years, we might have known what we were doing, that we were building to something. That all said, there's nothing that stops those ideas now happening back in the 'real' universe and, indeed, the ramifications can be much bigger and dramatic. But you know, I still don't think I'm ready to see the Doctor face off with Romana or Cybermen again just yet..."

"The announcement of the new series has made it a real privelege to be involved with the Eighth Doctor's last shout as 'current' Doctor," says Westmaas. "Just being associated with *Doctor Who* knowing there's a groundbreaking new lease of life just around the corner is even more of a kick than ever. While the focus will quite rightly shift to the new Doctor, no past incarnation of the Doctor, from the first onwards, has exactly just disappeared quietly into the night and I doubt the eighth will be any exception. It just means more *Doctor Who* in more incarnations and formats than ever. Everyone wins!" DWM

TIME-PATH INDICATOR

NOVEMBER

SATURDAY 13
TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor and Mel] *UKTV Gold*
SUNDAY 14
TV Doctor Who: Delta and the Bannermen by Malcolm Kholl [Seventh Doctor and Mel] *UKTV Gold*
SATURDAY 20
TV Doctor Who: Dragonfire by Ian Briggs [Seventh Doctor, Mel and Ace] *UKTV Gold*
SUNDAY 21
TV Doctor Who: The Happiness Patrol by Graeme Curry [Seventh Doctor and Ace] *UKTV Gold*
SATURDAY 27
TV Doctor Who: Silver Nemesis by Kevin Clarke [Seventh Doctor and Ace] *UKTV Gold*
SUNDAY 28
TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh Doctor and Ace] *UKTV Gold*

ALSO THIS MONTH
Audio Drama Doctor Who: Caerdroia by Lloyd Rose [Eighth Doctor, Charley and C'rizz] *Big Finish*
Audio Drama Doctor Who Unbound: A Storm of Angels by Marc Platt [Geoffrey Bayldon as the Doctor with Carole Ann Ford as Susan] *Big Finish £9.99*
Book Bernice Summerfield: The Inside Story by Ian Farrington *Big Finish Books £14.99*

DECEMBER

SATURDAY 3
TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor and Ace] *UKTV Gold*
SUNDAY 4
TV Doctor Who: Ghost Light by Marc Platt [Seventh Doctor and Ace] *UKTV Gold*
THURSDAY 9
DWM 351 on sale *Panini Comics £3.40*
SATURDAY 10
TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh Doctor and Ace] *UKTV Gold*
SUNDAY 11
TV Doctor Who: Survival by Rona Munro [Seventh Doctor and Ace] *UKTV Gold*

ALSO THIS MONTH
Audio Drama Doctor Who: The Next Life by Alan Barnes [Eighth Doctor, Charley and C'rizz] *Big Finish*
Audio Drama UNIT: Time Heals by Iain McLaughlin and Claire Bartlett *Big Finish £9.99*

DOCTOR WHO
THE AUDIO SCRIPTS

Short Story Collection Doctor Who: Short Trips 11 – A Christmas Treasury edited by Paul Cornell *Big Finish £14.99*
Script Book Doctor Who: The Audio Scripts – Volume 4 *Big Finish Books £14.99*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

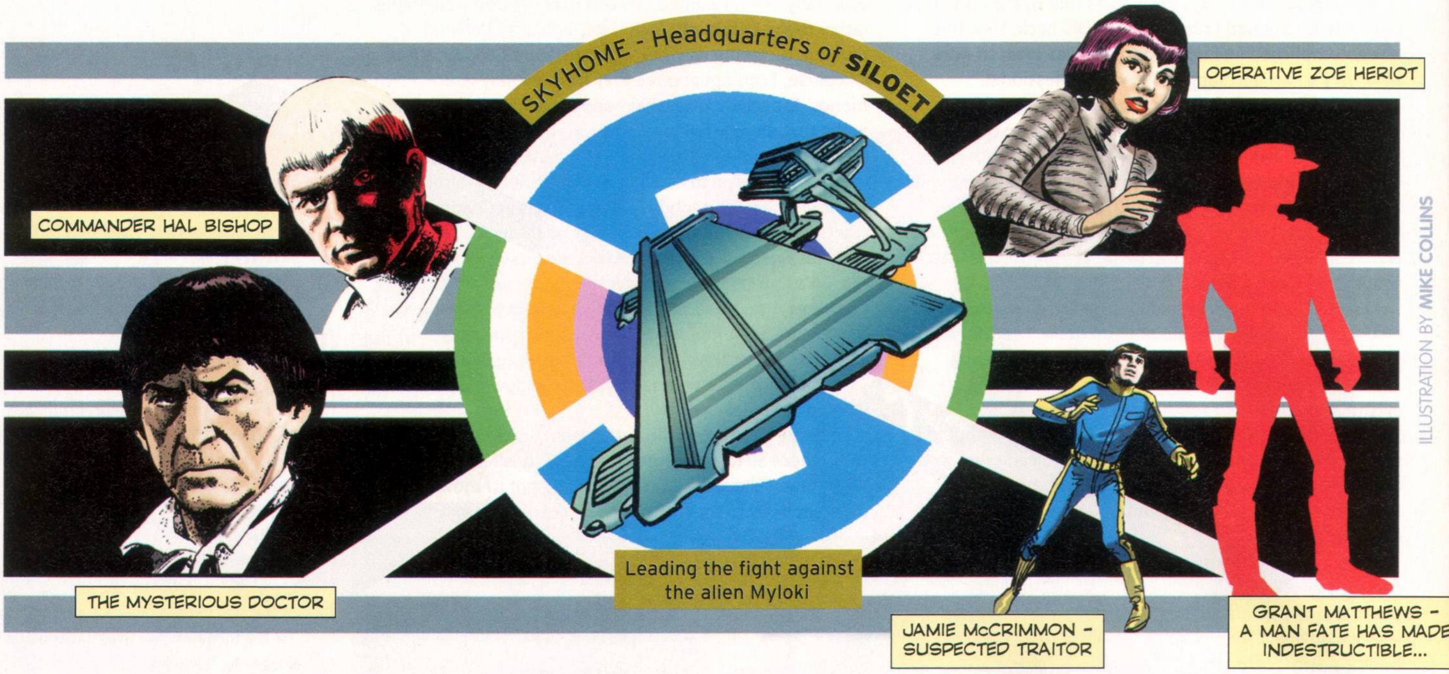
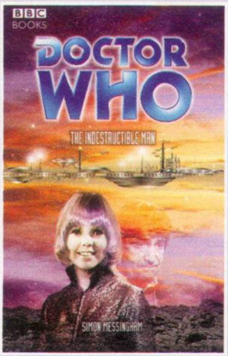

SKYHOME - Headquarters of SILOET
OPERATIVE ZOE HERIOT
COMMANDER HAL BISHOP
Leading the fight against the alien Myloki
THE MYSTERIOUS DOCTOR
JAMIE McCRIMMON - SUSPECTED TRAITOR
GRANT MATTHEWS - A MAN FATE HAS MADE INDESTRUCTIBLE...

ILLUSTRATION BY **MIKE COLLINS**



THE INDESTRUCTIBLE MAN

A NOVEL BY **SIMON MESSINGHAM** PREVIEW BY **DAVID DARLINGTON**

PUBLISHED 1 NOVEMBER
Featuring The Second Doctor, Jamie and Zoe
Enemies The Myloki
Setting Earth, 30 years or so into the future ...
You'll like this if you like ... The work of Gerry Anderson, *Catch-22*, *Quatermass*, *Alien*, *Dark Gods*, *Shutter Island* by Dennis Lehane ...
Say What? "Never at any point did we discover their physical form, or even if they had one... all we had were these strange radio messages that seemed to emanate from nowhere, that myself and my team spent all our time trying to decipher."

"The pain and agony of writing?' That sounds very pretentious," smiles Simon Messingham when I remind him of our previous conversation, on the release of his *The Infinity Race* a couple of years back. "I know enough people who'd love a shot at a commission, so to get six commissions is unbelievable good fortune. And when the words are coming and you're living the book, there's no better feeling – but there's definitely a masochistic element involved. There's no gain without pain and some days you just want to destroy ..."

The Indestructible Man is a very different beast from that preceding novel, though. "*The Infinity Race* was fun to write – maybe too much fun," Messingham admits. "The reviews were pretty accurate: an easy read that was too light and frothy to fit in with the ongoing arc. When I read the book back I could see what they meant – the characters were too cartoonish, the plot superficial. So, I decided to learn from those mistakes. I have always tried to write adult stories – not swearing or sex or even complicated science-fiction, but stories that deal with the world as it is, translated through the archetype and imagery of *Doctor Who*. Anything like 'My Lord, the Seven Seers of Ancient Gallifrey have manipulated Time into a reverse proportional vortex' is beyond me ... There's an element of wanting to take *Doctor Who* and make something out of it that follows my own sensibilities and is 'mine, all mine'. You can do that in the books ..."

Adult it might be, but there's a rather more whimsical inspiration in as well ... "As a child of the 1970s, I grew up on the work of Gerry Anderson. Some years back I was chatting with my friend Mike about how we would do a *Captain Scarlet* film should the opportunity arise – as you do – and I had a 'what if?' moment. What if Scarlet couldn't ever be killed? What would he do when the war ended? How would the mortal man cope with not being mortal any more? That idea never seemed to go away, but I couldn't think of anywhere to put it. Then after *Infinity Race* didn't do what I had been convinced it would do, I decided I wanted to try another one, only this time I'd go all out – forget being popular and just write the best thing I could, no compromise. Justin [Richards, BBC Books consultant] didn't want to commission the book just then, so I forgot about it. A year or so later, he reminded me I'd written this treatment and asked if I'd like to have a go. I always saw it as a Patrick Troughton story – it has a fairly traditional spine for that period, and I also believe the Troughtons were some of the most serious stories. And this was the previously missing ingredient – emotion; there was going to be melancholy, and laughter and maybe a few tears. And also the chance to 'write for Troughton' was irresistible – can you, as the writer, capture him in print?"

> "AS A CHILD OF THE 1970S, I GREW UP ON THE WORKS OF GERRY ANDERSON ..."
> **Simon Messingham** talks about one of the influences for **The Indestructible Man**.

And setting large chunks of the novel on the site of BBC TV centre? "That was Justin's idea!" laughs Messingham. "I can't thank Justin enough for his enthusiasm. He kept me going ... I'd used Shepperton Studios, the place as in *UFO*, and he suggested the Television Centre. That made me laugh, and once the idea got into my brain I started to think about the mileage I could get out of it – the resonance is all built in. Satire is maybe too strong a word for it. And I'm sure that there are contemporary political influences in the book too, but I can't say I consciously thought 'the Myloki is a great metaphor for Al-Qaeda!'– I wouldn't like something as clumsy and inappropriate as that.

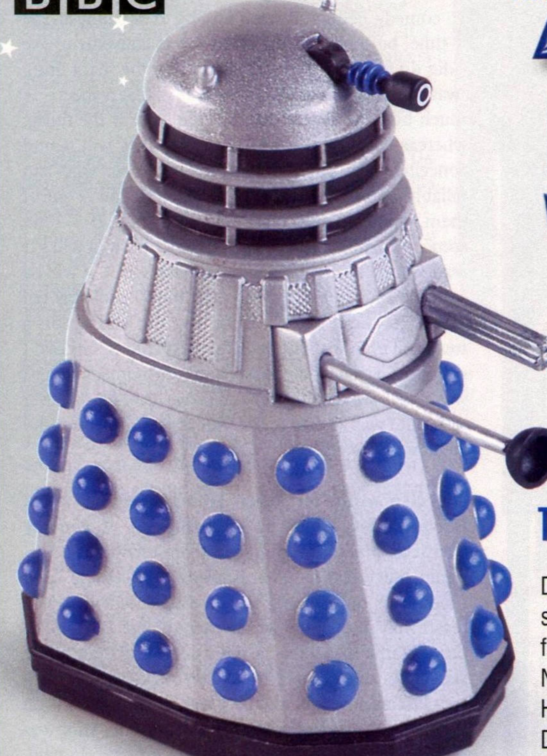
"I was given a lot more time to write this book," the writer continues, "and it made a huge difference. Didn't make it easier to write, but I did have the opportunity to rewrite over and over. My first draft was nearly 110,000 words, so the first rewrite involved huge word extermination at the front end, which helped immensely. Structurally, it was planned as a gothic novel, in that events of the past haunt the characters in the present and impose themselves physically on their lives. The Myloki symbolised the internal psyches of the protagonists. I decided to start the book with the Doctor et al already 'involved' because I couldn't do a TARDIS arriving scene that seemed real. Originally I thought I could have a 'cuddly' scene that was rudely broken up by the reality of the world they'd arrived in, but it just wasn't necessary.

"This book takes a look at mortality and its implications," Messingham pauses in realisation. "... and here's me saying it's a fun ride! I never bought into the idea that you had this kind of mythological anthropomorphic allegorical kooky cool Death character – I wanted a book about what death is really like. Without turning the reader off. Look, don't panic – it's lots of other things too ..."

BBC

TRAVEL BACK IN TIME AND REVISIT 40 YEARS OF 'DOCTOR WHO' WITH CORGI

DOCTOR WHO™



The 'DALEKS'
The most feared of all the Doctor's enemies - the 'Daleks' were mutations of a humanoid species who originated from the Planet Skaro. This dangerous enemy equipped with a deadly ray gun travelled around on wheels uttering the battle cry 'Ex-terminate!'

Approx height: 60mm

'K-9'
Not quite a Canine companion, the Doctor's robotic dog 'K-9' certainly had all the answers!

Approx Length: 50mm

'DAVROS'
Confined to a mobile life support unit 'Davros' was part man, part machine and was the humanoid creator of the Daleks. He was totally insane and possessed a wish to rule the universe at all costs.

Approx height: 60mm

The 'TARDIS'
The famous blue police phone box used by the Doctor to travel through time. The Tardis should have been able to alter its appearance to suit the surroundings but the Doctor's didn't work properly!

Approx height: 65mm

THE ORIGINAL TIME TRAVELLER CREATED BY THE BBC

Doctor Who made its first appearance on our television screens during November 1963 featuring a rouge Timelord from the Planet Gallifrey. The series was created by Sydney Newman, the BBC Head of Drama and featured William Hartnell as the original 'Doctor.' Over the last 40 years the Doctor has 'regenerated' no less than 8 times and the series has successfully achieved cult status across the world.

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PLUS £3.95 P&P

The 'CYBERMEN'
Originating from the Planet Mondas and possessing the strength of ten men the Cybermen proved to be one of the Doctor's greatest enemies. These sinister silver suited robots had many a youngster hiding behind the settee!

Approx height: 70mm

THE 4th DOCTOR
The Doctor was a Timelord from the Planet Gallifrey and at a mere 720 years old he had reached this venerable age by a process called 'regeneration'. In this particular guise he was instantly recognisable from the long overcoat and even longer scarf!

Approx height: 62mm

All models are presented in a specially designed film canister.

Diameter: 220mm

'Bessie'
The Doctors car 'Bessie' made its first appearance in 'Dr Who and the Silurians' - an alien race often referred to by the Doctor as the Lizard Men.

Approx length: 75mm

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SCRIPT DOCTORS

DAVID DARLINGTON MEETS THE NEW SERIES WRITERS

STEVEN MOFFAT

Steven Moffat has an evil glint in his eye when he meets me for our interview. As we meander down a suburban street looking for somewhere convenient to chat, I find out precisely why. "I got an e-mail from Russell T Davies this morning," he smiles, "and he says I'm not allowed to tell you anything at all ..." But I only want to ask you how you became a writer in the first place, I protest disingenuously. "Ah," he muses. "Now this is a story I've told so often that I now have no memory of it happening." Okay – so, you were lying drunk in a field in Innsbruck ...

Steven Moffat: ... my dad was a primary school headmaster, and I had been trying to get into theatre writing. And you remember that show *Highway*, where Harry Secombe wobbled round hillsides singing hymns? They visited my dad's school, and my dad was talking to Bill Ward, who produced that show, about a junior newspaper project, and my dad said, opportunistic as ever, 'Wouldn't that make a good TV show for kids?' Bill Ward mentioned it that night to his girlfriend Sandra Hastie, an American TV producer looking for a gig, and she went to my dad and said 'I can't pay you any money, but can I have that idea and try to develop it?' And he said, knowing I was trying to get into writing, 'You can have the idea for no money, if you allow my son to write a sample script, and you promise that you'll read it.' She agreed, though she said there was no chance of her using it – but she did read it, and she loved it so much she gave me the job.

And that became *Press Gang* – a series which many viewers of a certain age rave as, like, the best TV show ever ...

In ratings terms, it wasn't huge. The reason it seems to have been huge is that something ridiculous like 85% of teenagers watched it. So there is a band of people growing up who are now old enough for me to talk to and be in bars with – or to be employed by – people who get me to write for them, because I wrote *Press Gang*. If children fall in love with something, as we *Doctor Who* fans know, then you're part of them, you're part of the adult they become.

How did you make that sideways step into comedy from kids' drama?

Within the industry, I don't think it's an exaggeration to say *Press Gang* was quite a hot show and I was, for about four and a half minutes, a hot new writer. I was working with director Bob Spiers, and he was telling me to try a sitcom, and I was fascinated by the idea – I'd never even seen how one was made.

Since then you've become pigeonholed as a sitcom writer, despite the fact that *Press Gang* was actually a drama series.

It gets more comedic as it goes on – it wasn't comedy, because it wasn't trying to be funny all the time, but it was funny when it was convenient. We did do full-on comedy episodes, but the main thing was the story. It was like *Doctor Who* in that respect – as much humour as you like, but the story is the thing, whereas *Coupling* is about the gags. This will sound conceited, but there are not many people who can reliably write decent comedy scripts. So if you're one of them, you get commissioned like that. If I send someone a drama script, as I do periodically, it will get read eventually, but if I send a comedy script, it will be read the moment it arrives – and they'll probably tell me to go ahead and do it. So you can end up on a treadmill even without being a conspicuous success. I suppose *Coupling* is my most successful comedy – *Chalk* was a well-known disaster and *Joking Apart* no-one ever saw, but I was known in the industry as someone who could write comedy.

You also wrote for Dawn French's *Murder Most Horrid* series, which as an anthology of comedy character pieces is not quite sitcom territory ...

Again, that was through Bob Spiers. By this stage – and I look back on this with some bemusement – I was a reasonably in-demand writer, even though I'd done so little. I think they were having trouble and didn't have six scripts they wanted to actually make, and so as a very last minute job, just as I was finishing work on *Press Gang*, they asked me to write an episode. Mine was the last script written and the last into production. *Murder Most Horrid* needs to be 45 minutes long, really – you need to introduce every character and then write them all out in the same half-hour, without seeming glib. The first episode of a sitcom is not as funny as the others, and *Murder Most Horrid* is tricky for that reason.

Much as you try to pretend otherwise at times, you are as much a *Doctor Who* fan as any of us...

Oh, I don't think I've tried to deny being a fan. I've gone through the 'It was all crap' phase, but I've come through the other end now – because I've had to write an episode! I remember seeing the trailer for *The Tomb of the Cybermen* when I was a kid, which actually stopped me watching the show – it was too scary. A few weeks later I saw the famous scene of the tombs defrosting, and that was terrifying – and in those days *Doctor Who* was something where eight-year-olds would say 'I watched all of *Doctor Who* on Saturday and it was really scary ...' It doesn't stand up to scrutiny now – of course it doesn't – but *Doctor Who* was going out at five o'clock on Saturdays with one thought in its tiny head, which was to scare the living crap out of eight-year-olds. How marvellously irresponsible is that?

And by the time the show finished in 1989, you were a professional writer. Did it occur to you, while it was still running, to get involved in the show?

I was pretty well applying for the job – that was the first of my nanoseconds as a popular writer, and because I was doing childrens' telly I thought, in my deluded younger mind, *Doctor Who* would welcome me with open arms. And more or less that day, it went off the air. It ran for 26 years and I missed it by an afternoon ...

Of all the writers on the new series, you're the one with least connection to *Doctor Who* – you haven't really written *Doctor Who* as such before, which everyone else has to some extent.

I think that's a tremendous advantage! People will hate me for saying this, but I think when you sit down to write the television version, you know it's the one that's real. I've done a short story [*Continuity Errors* in *Decalog 3: Consequences*] and a sketch [*The Curse of Fatal Death*], but what you're doing there is a response to *Doctor Who* – a sequel or a reaction to it, not 'the thing' itself. I don't mean that it's not good – there have been some terrific novels and audio plays, many better than the TV show – but when you sit down to write it for TV, you realise 'This is it!' I spent my first two weeks on this script writing about three pages and generally

Moffat's previous brush with television **Doctor Who** was 1999's Comic Relief spoof **The Curse of Fatal Death**.

freaking out, thinking 'No, it's not a pastiche of *Doctor Who*, it's not a comment on *Doctor Who* – it is *Doctor Who*.' I've been watching a bit of *Pyramids of Mars* with a totally different mindset now – you get into a scene this way, and the characters do that ...

***Coupling* tends to be structurally complex. Do you find yourself bringing any of the same skills to bear in *Doctor Who*?**

I suppose I plot well in that respect, but *Doctor Who* is *Doctor Who* and *Coupling* is *Coupling*. Like Sherlock Holmes or James Bond, *Doctor Who* is a certain thing and you have to do it a certain way. You can't bend it out of shape – people have tried and it's never worked. You find yourself thinking 'Yes, I've got this right, that scene belongs in *Doctor Who*.' You start to notice the rhythms to it. If anything I'm studying Russell's scripts very carefully and trying to fit around what he's doing, which I think is terrific. I kind of think you should crack a script in your first draft – there's only a draft and a polish on every episode of *Coupling*. So I'm always late, but at least you could take the submitted script down to the studio and make it. Other writers prefer to hand in something more approximate and get feedback, but I like to get it cracked on the first draft and polish. Sometimes, of course, people disagree with me that I *have* cracked it on the first draft ...

On *The Curse of Fatal Death*, what you were doing there was very much a pastiche-cum-parody of *Doctor Who*. Was that a much easier proposition in that respect? Just to put jokes into it?

Yes, it was. Like all these *Comic Relief* things, it was thrown together at great speed, and I think it was a decent throwaway. Richard Curtis' thoughts on these *Comic Relief* parodies are always that they should be fond, there should be nothing unpleasant about them, so you're not striving for 'edgy'. You're thinking more about it being part of a raucous evening with Lenny Henry than about continuing the myth of *Doctor Who*. The problem is that 'sketching up' *Doctor Who* doesn't really work. Mark Gatiss' sketches for *Doctor Who Night* were great – the two without the Doctor in were sensational – but *Doctor Who* is a comedy anyway. It's like, nobody has ever successfully parodied James Bond, and there's a very good reason for that, it's that it comes 'pre-piss-taken' if you like. There's no joke you can make that they haven't already made.

In your *Gallifrey Guardian* interview in DWM 341, you said you heard about the new series job on your way to the comedy awards where *Coupling* won in one of the categories. That must have been a nice day ...

And I met Peter Davison as well! Yes, it was a fantastic day. And I had been so hacked off, just prior to that – I'd had an awful few days, which culminated in me banging my knee on the staircase, and I was just grumping around, absolutely certain that *Coupling* was going to lose to *I'm Alan Partridge*. And I'd heard that Paul [Cornell] had got the *Doctor Who* gig – which I thought was absolutely right and proper, but I had thought I might have been in the frame, but that if Paul had heard and I hadn't then I probably wasn't. And I got a call from my agent just as I was putting on my dicky bow – it's about the only work I've ever got through my agent – and got home that night to an e-mail from Russell with the treatment and the information about what they would like me to do. And I thought 'A cliffhanger – fantastic!'

Perhaps it's a bit surprising to get that much information so instantly.

I think Russell was desperate to get started – it was the beginning of all the secrecy, and it was driving him a bit bonkers. And then of course, I couldn't do anything – at that stage I had only written one of the next series of *Coupling* scripts. This will sound appalling, but it's true – I don't do this type of gig, I don't do episodes of other peoples' series, it's quite rare for me.

> "When you sit down to write Doctor Who for the television, you think 'This is it!'"

Is this the first time you've done it?

No, it's the second. I wrote an episode of a slightly iffy show called *Stay Lucky* many years ago. It was at the end of the second run of *Press Gang*, and I thought *Press Gang* was over, and somebody asked me to write for *Stay Lucky*. It was a very happy experience – I even enjoyed being sacked. They were really nice people, and the guy who sacked me told me 'Just go off and do your own thing, don't write our series – get out!' I had trouble adapting to other people's characters. The difference on *Doctor Who* is, Russell is such a phenomenally good writer, and you read his scripts thinking 'I'm going to have to try to raise my game, because this is bloody good.' Russell is who he is for a reason. You read the scripts, and think 'Ah – this will be one of Britain's leading dramatists, won't it ...?'

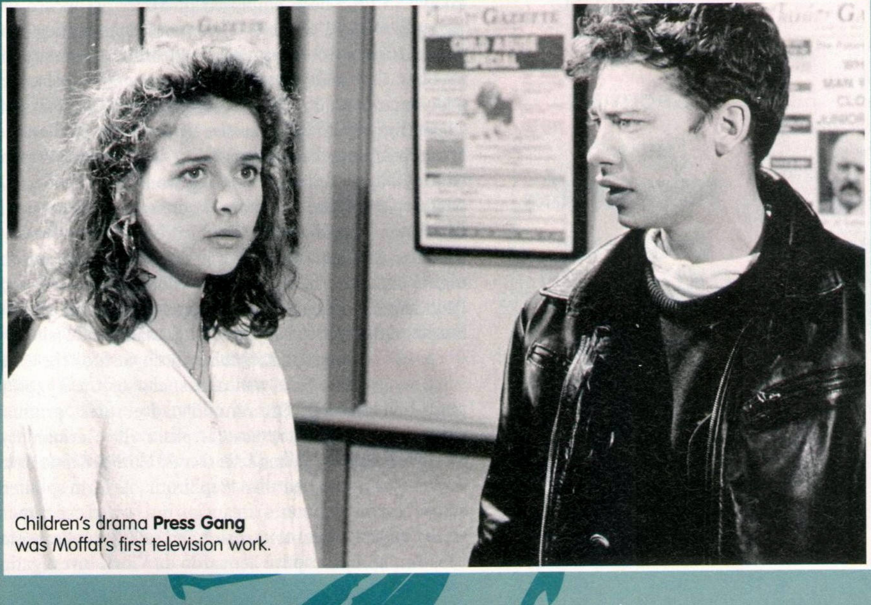
And, you know, it's *Doctor bloody Who*! The scales go back on your eyes once you're forced to contemplate it from the side of writing it, you are reawakened to the fact that it's actually wonderful. People say the original was badly made, but it was actually *superbly* made within ridiculous limitations. They used to make *Doctor Who* the way we make *Coupling*, but *Coupling* is about people sitting round tables where *Doctor Who* was about fight scenes and special effects. The fact that it ever *didn't* look like shit is remarkable. Given that it's workaday television and shouldn't be any better than *Captain Zep* or *The Tomorrow People* and yet it is, you start thinking, maybe those guys knew what they were doing ... and it became a new series every few years, and that's why it lasted.

And does it feel as though you're working on the same show that went off the air in 1989?

It's the same show, no question. The more I read Russell's first script, which is wonderful, the more I know it's the same show. As Russell's always said, it's the same guy and there are sly little continuity references all over the shop – I'm not sure if the non-fans on the production team realise how naughty Russell gets at times. I think continuity's great if you do it just right, if the Doctor makes a throwaway reference, and a certain section of the audience gets to think 'I know what that means!', that's lovely.

And is *Doctor Who* something you'd be happy to continue working on, say maybe next season?

Sure. There's always the problem of availability, but they'll be in production for so much of the year, so maybe if I'm doing *Coupling* or something that would be the only thing that would stop me ...



Children's drama **Press Gang** was Moffat's first television work.

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE DOCTOR WHO ADVENTURES IN

THE FACT OF FICTION

"You can't make an omelette without breaking eggs."

– Duggan

City of Death is the story that breaks all the rules. I don't mean television drama rules, or continuity rules, or *Doctor Who* fan rules; no, I mean the script editor's rules, as laid out in *The Script Editor's Guide to Dr Who Storylines*, a document issued by the production office circa 1978-9. It's more than a little bit embarrassing to note, therefore, that *City of Death* was (mostly) written by Douglas Adams ... who just happened to be the script editor of the day.

Here's one: *Many new writers seem drawn to kitsch-history themes* (Dr Who meets Machiavelli)*, but the result is usually an unhappy pot-pourri of fact and fantasy*. Well, the Doctor may not physically meet Leonardo da Vinci when he travels to sixteenth century Florence, but the painter certainly makes his presence felt. (The setting is doubly criminal, in fact, cos Niccolo Machiavelli was actually up to his proto-Mandelsonian manouevrings in the Florence of 1505!)

This one's priceless: *We tend to shy away from the sort of story that "reveals" that the truth about a particular historical event is different from what we always thought it to be*. Don't be coy, Douglas – I mean, if you've gone to all the trouble of devising a story that uncovers the secret histories of the making of fire (an alien did it), the invention of the wheel (it's that alien again), the building of the Pyramids (a very busy alien) and the cartography of the heavens (did he never rest?), you can only top it by coming up with an explanation for the beginnings of all life on Earth ... Oh, you have.

What else? *I should add that having the Doctor go back in time to do a fix that solves the problem by not allowing it to arise is a favourite storyline idea we've had to outlaw*. Tell you what, though – how about having the *villain* go back in time to do a fix that solves the problem by not allowing it to arise? Genius!

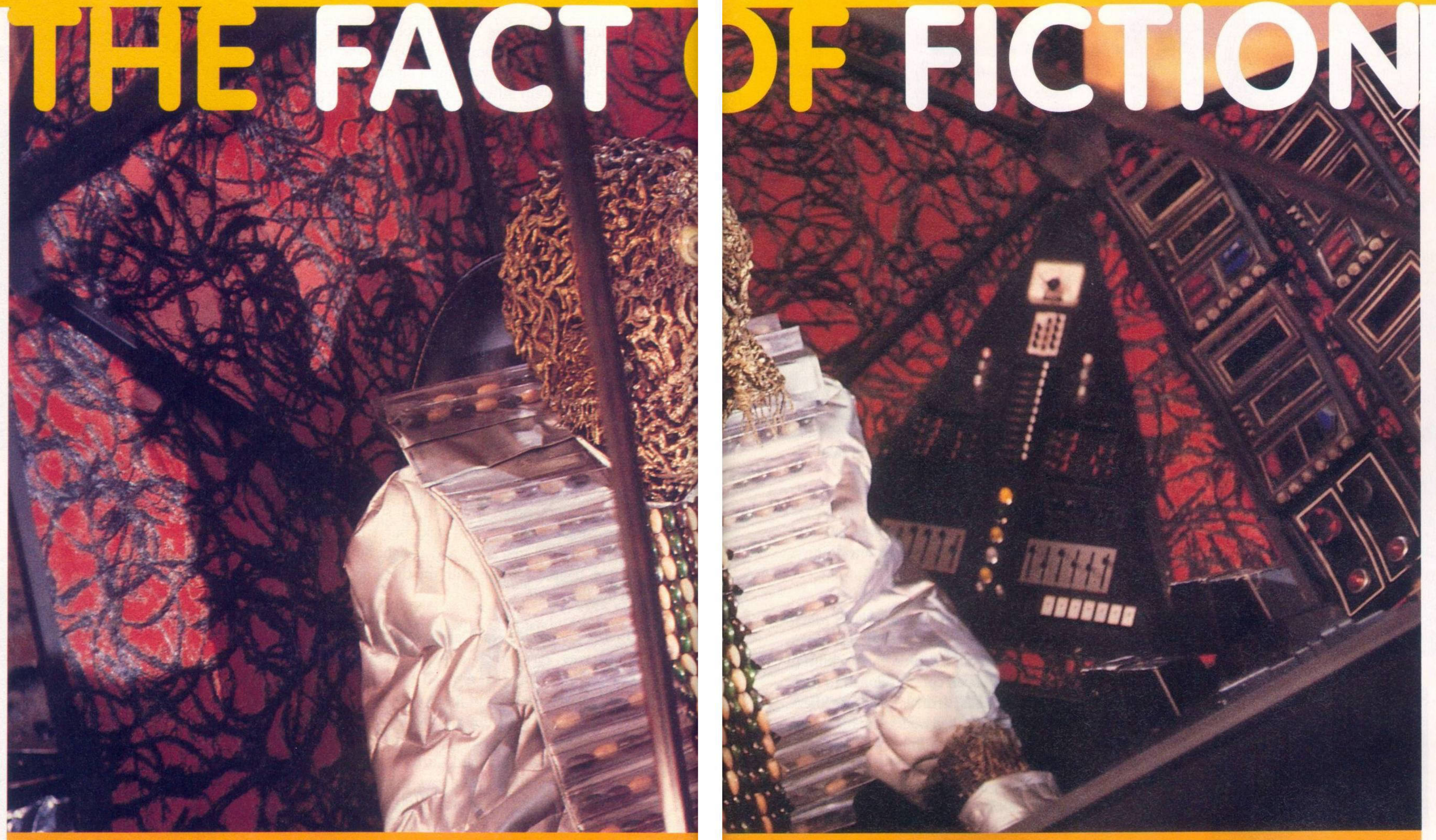
On scientific accuracy: *Imaginative extrapolation of "the facts" should be preferred to pure gobbledegook*. That'll be why Scarlioni cuts Kerensky short when the latter complains that the Count's plan flies in the face of Einstein's theory of relativity: "I'm not paying Einstein. I'm paying you."

Any more? *The Doctor should not be seen as a sort of Superman*. You'll believe a Time Lord can fly.

Note too, that he is only rarely intentionally funny. To be fair, Adams' script stays pretty true to this edict. The trouble is, no-one told Tom Baker. (Now that's a laugh.)

And so on. Even the most cursory inspection shows *City of Death*'s script to be half-arsed and internally inconsistent. But, to paraphrase the Doctor's concluding homily on the nature of great art, if you have to x-ray it to find out if it's good or not, you might as well have scriptwriting by computer. It's hard not to see this as Adams indulging in a moment's self-justification. Iconoclastic, insouciant and above all inspired, *City of Death* is the exception to prove his rules.

Scaroth's ship prepares for take-off – and to create life on Earth ...



CITY OF DEATH

KEY

- TITLE
- TECHNICAL
- SOURCES
- SHOOTING
- EDITING
- CONNECTIONS
- SCRIPT
- SPECIAL EFFECTS
- MONSTERS
- CAST & CREW
- TARGET BOOKS
- OOOPS!
- SPECULATION

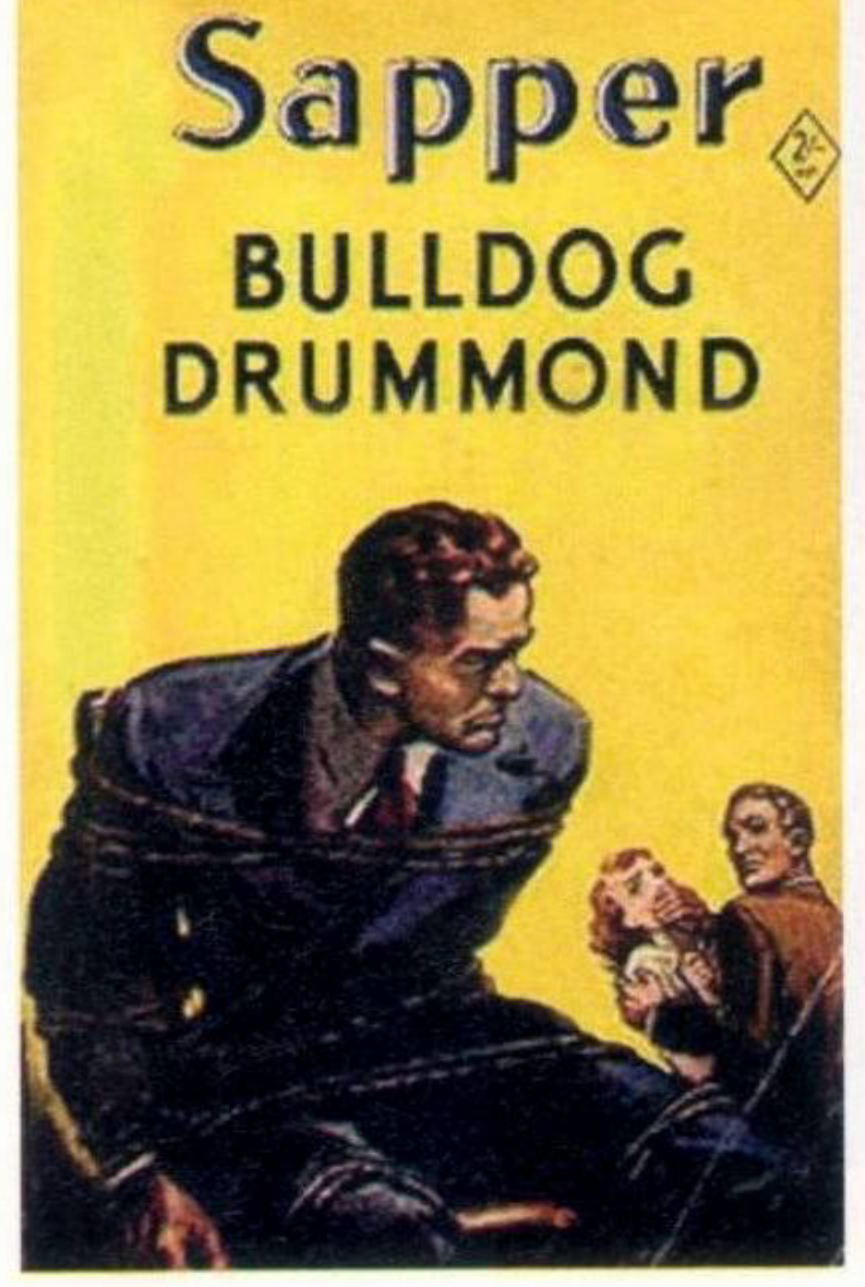
PART ONE (tx 29 September 1979)

City of Death appears to have marked the final use of the pseudonym 'David Agnew' – an alias only ever known to have been employed on series associated with 1970s BBC Head of Series Graeme McDonald, beginning with a 1971 *Play For Today*, *Hell's Angel*, and thereafter applied to *Blow Out* and *Hunting Parties*, two episodes of the problematic Philip Hinchcliffe-produced thriller series *Target* (1977-8) and *The Invasion of Time*, the final story of *Doctor Who*'s 1977-8 season. Here, 'Agnew' masks script editor Douglas Adams reworking from top to bottom *The Gamble With Time*, a story supplied by then-regular contributor David Fisher, in a caffeine-fuelled frenzy at producer Graham Williams' house over four days and four nights between Thursday 15 and Monday 19 March 1979. (Williams functioned principally as *de facto* script editor on the piece, but shared copyright with Adams and Fisher.)

Set around a Monte Carlo casino, *The Gamble With Time* was a pastiche of the 1920s/30s gung-ho 'Bulldog Drummond' adventures originally penned by 'Sapper', a *nom de plume* for Herman Cyril McNeile (1888-1936), and later Gerald Fairlie. Central to the conceit was a stranded alien 'Sephiroth', its form splintered across several time zones, financing time travel experiments via the roulette wheel of its casino and selling duplicate *Mona Lisas* run up by a captive Leonardo da Vinci. Investigating, the Doctor and Romana would enlist the help of an 'English rugger type' with the unlikely name, 'Pug' Farquharson.

Although he'd successfully translated *The Prisoner of Zenda* into the *Doctor Who* idiom the previous year as *The Androids of Tara*, Fisher's latest *homage* was received with less enthusiasm – Williams apparently dismissing it as 'good Bulldog Drummond, but bad *Doctor Who*' and fretting over the propriety of showing the heroic Doctor caught up in a criminal gambling scam. When production unit manager John Nathan-Turner proposed that a stripped-down film unit could record location sequences in Paris itself for the same cost as building a mock France on the sound stages of Ealing Film Studios, a rewrite was ordered – shifting most of the story to present-day Paris, and eliminating the now-anachronistic Bulldog Drummond elements. Although many of *The Gamble With Time*'s constituent parts would be retained in amended form in *The Curse of the Sephiroth*, as Adams' version was initially christened (a time-splintered alien stealing the *Mona Lisa*; a story structured to begin and end on prehistoric Earth; a lengthy diversion to sixteenth-century Florence), much was dispensed with, including the casino and the character of the Honourable Anne Greenleefe, a heroine-cum-compulsive gambler with whom the Doctor, Romana and K9 allied themselves.

'The original storyline was a pastiche of the "Bulldog Drummond" books'



A barren, primordial landcape – where, inside the warp control cabin of a four-legged spacecraft, a Cyclopean alien pilot, Scaroth (Richard Sheekey, voiced by Julian Glover), **hears his fellow Jagaroth urge him to launch the warp-driven vessel without the use of its secondary engines. The spacecraft takes off – then collapses in on itself before exploding.**

The Gamble With Time began with Scarlioni [sic] of the Sephiroth ensconced in a 'time bubble' which would accidentally break into 'a dozen or more' bubbles, each containing a separate Scarlioni.

Former Gerry Anderson modelmaker Ian Scoones supervised the model filming, which was mounted at Berkshire's Bray Studios over 8-10 May 1979. A pentagonal 'cockpit' was added to the midsection of the intentionally spider-ish spaceship model, the better to match it with ...

... the live action studio scene, although the cabin set is evidently far closer to the ground. Here, Scaroth was played by Richard Sheekey, reportedly because Julian Glover initially refused to wear the latex headpiece designed by John Friedlander. Glover's dialogue was recorded separately, as were the other Jagaroth voices – spoken, uncredited, by Tom Chadbon (Duggan) and Peter Halliday (Soldier). The prehistoric Earth scenes took up most of Monday 21 May, the production's first day of recording at the BBC Television Centre studios.

Paris, 1979: the Doctor (Tom Baker) **and Romana** (Lalla Ward) **admire the city from the viewing gallery of the Eiffel Tower.**

Built by Gustave Eiffel (1832-1923) as a temporary attraction for the Universal Exposition of 1889, the 1,051 feet-high Tour Eiffel, condemned as 'useless and monstrous' by the aesthetes of the day, was the world's tallest manmade structure until it was topped by New York's Empire State Building in 1931. From the day of his recce, director Michael Hayes had planned to open the Paris scenes with a tight two-shot of the Doctor and Romana, which would pull back to eventually reveal the full length of the Tower. However, when Hayes' crew arrived at the Parc de Champ du Mars on Wednesday 2 May 1979, the third of their four-day location shoot, it was discovered that the specialist 600mm zoom lens hired was incompatible with the camera's mounting. Six years later, Williams opened his (ultimately unproduced) script *The Nightmare Fair* with Colin Baker's Doctor and companion Peri at the top of the Tour's rather shorter English copy, the Blackpool Tower – presumably with the intention of pulling off this abandoned shot the second time around.

The Doctor (Tom Baker) and Romana (Lalla Ward) on holiday in Paris.

Electing to stay a while, they take the Metro and pass by Notre Dame on their way to lunch at "a little place" the Doctor knows.

Having (presumably) boarded the Metro train seen pulling in at Dupleix (one stop south-east down the line from Bir Hakeim, actually the nearest Metro station to the Tour Eiffel), and (quite rightly) travelled overland past the Tower, the Doctor and Romana leave their carriage as it pulls in at Trocadéro ... but as the sequence cuts from inside to outside the carriage, the location also shifts to the platform at Boissière, the next station along – which they then exit at ground level, emerging onto avenue Kléber. Their route to Boissière is distinctly circuitous – they'd have been better off on foot, exiting the Tower at the Quai Branly end, crossing the Seine over the Pont d'Iéna, then walking through the Jardins du Trocadéro and past the Palais de Chaillot onto the place du Trocadéro, which intersects with avenue Kléber to the north-east.

Hitchcock-style director's cameo alert! Michael Hayes, wearing a cloth cap and carrying a metal case, is the shifty-looking passenger who exits the train at Boissière after the Doctor and Romana.

The Doctor and Romana are next seen trotting down rue de Rivoli, along the northern edge of the Louvre – and some three kilometres to the west of avenue Kléber. Logically, they should have continued on Metro Line 6, changing onto Line 1 heading west at Charles-de-Gaulle Étoile, then disembarking at station Palais Royale-Musée du Louvre. Have they adopted a Randomiser-inspired tactic of never taking

Bouillabaise – yum yum! The Doctor and Romana stop off in Paris for a snack at a local café.

the obvious route, hoping to fool the Black Guardian's agents into thinking they're just a regular pair of clueless tourists?

Where exactly is this "little place" the Doctor knows, and when did he first partake of its splendid fish soup? His previous (televised) visits to Paris occurred in 1572 (in *The Massacre of St Bartholomew's Eve*, 1966) and 1794 (in *The Reign of Terror*, 1964). Although he'd have had ample opportunity to explore the city's hostelries in the latter, disguised as a Regional Officer of the Southern Provinces, perhaps he's referring to the (un-named) tavern near rue de Bethisy which he visits in *The Massacre*'s first episode, *War of God*? Because, rather beautifully, 144 rue de Rivoli (damn near where he's now ended up) marks the modern-day site of rue de Bethisy, the spot where the TARDIS landed in *War of God* and the locale of the failed assassination of Admiral de Coligny, aka 'The Sea Beggar', on the morning of Friday 22 August 1572 – an event dramatised in *The Massacre*'s third episode, *Priest of Death* (where the incident is relocated to rue des Fosse-St-Germain, but nevertheless ...).

The poster which the Doctor and Romana pass by promotes '3 Millions d'Annees de l'Aventure Humaine', an exhibition mounted at the Musée National d'Histoire Naturelle between 26 January and 31 May 1979. A serendipitous find, it depicts a rocky, primeval landscape not dissimilar to the vista of primordial Earth topping and tailing the story.

In the cellar-cum-laboratory of a townhouse, the doors of which are adorned with Medusa-like head motifs ...

The script called for Scarlioni's house to be decorated with a crest depicting a screaming head in splinters. Again by happy accident, two gorgon-like bas-reliefs – snapped in 1900 by the legendary Parisian photographer Eugène Atget (1856-1927) – were found *in situ* on the doors of the seventeenth-century Hôtel Amelot de Bisseuil (aka the Hôtel des Ambassadeurs de Hollande) at 47 rue Vielle-du-Temple, a street adjoining rue de Rivoli. From 1776, this magnificently-appointed building was home to the vastly wealthy Pierre Augustin Caron de Beaumarchais (1732-99), a watchmaker-turned-playwright (and occasional arms dealer) best remembered today for his satires *Le Barbier de Séville* ('The Barber of Seville', 1775) and *Le mariage de Figaro* ('The marriage of Figaro', 1784), later adapted for the opera by Rossini and Mozart respectively.

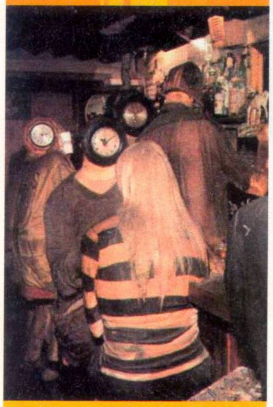
Despite being applied to the Scarlioni residence on several occasions, the word 'chateau' specifically denotes a castle or a country house, neither of which are remotely appropriate. This is most likely a hangover from *The Gamble With Time*, where Scarlioni's chateau home was a car-drive-away from Paris, not within the city itself.

... scientist Professor Kerensky (David Graham) **is given an additional million francs in cash to further the researches commissioned by his employer, Count Scarlioni** (Julian Glover). **Scarlioni advises his butler, Hermann** (Kevin Flood), **that to raise more funds it will be necessary to sell one of his Gutenberg Bibles. Kerensky resumes his experiments ...**

Described as 'deranged', Kerensky was a rather less obviously sympathetic character in *The Gamble With Time*: at the end of Part One, for example, he'd have trapped the Doctor and friends in the cellar of the Count's chateau, then flooded it with poison gas. Actor David Graham had not long before played a Russian character in a Hayes-directed episode of *When the Boat Comes In* (1976-81).

Romana and the Doctor continue their journey on foot – not surprising after the weird route they took on the Metro!

'Scarlioni's house was to have been decorated with a crest depicting a screaming head in splinters'



Sculptor Edward Kienholz's 1965 'environmental assemblage' **The Beanery** – an influence?

In a café, an artist (James Charlton) **is surreptitously sketching Romana – but he becomes infuriated when she turns to look at him, screwing up the picture as he departs. Time slips backwards, and the Doctor and Romana alone become aware that they are experiencing the preceding few moments again. When they look at the aborted sketch, it shows Romana with a fractured clockface where her features should be ... suggesting a crack in Time.**

The artist, named 'Bourget', had a far greater role in Fisher's Part One: he drew Romana 'Picasso-style', giving her the three eyes of an alien Sephiroth by whom (it would later transpire) he had been commissioned to paint dark varnish over six *Mona Lisas*, artificially ageing them. Here, the Doctor and Romana tracked Bourget to his studio, only to witness the artist slain by "a number of Slav thugs" in the Sephiroth's employ. In this version, the artist's weird sketch was not (apparently) intended to be the result of a glitch in time – rather, it was a hugely indiscreet doodle. (The time slippage would appear to derive from *The Gamble With Time*'s first Doctor/Romana scene, in which the Time Lords, holidaying in 1928 Paris, attempted to flag a cab – and suddenly found themselves amid a 1970s traffic jam.)

The fact that the artist cannot possibly see Romana's features (she has her back to him) is most likely the reason for Romana's rather peculiar line, "I wonder what he thought I looked like?"

On the face of it, the artist's sketch might well be a conflation of two famous Surrealist paintings – Rene Magritte's 'bowler-hatted man with an apple for a face' (properly *The Son of Man*, 1964) and Salvador Dali's 'melted watches' (*The Persistence of Memory*, 1931). But it most closely resembles a character in Edward Kienholz's tableau/ 'environmental assemblage' *The Beanery* (c 1965), in which mannequins with clocks for faces are gathered inside a slightly seedy café/bar – one of which is a girl with long, flaxen hair. The art is supposed to represent a cynical Western populace wasting their days in drunken leisure while children are being killed in Vietnam. Or something.

We're never told exactly how the timeslip has become manifested in the sketch – is, perhaps, Time itself, or the Time Lords, sending the Doctor a message? Of course, it could be that the Doctor is leaping to conclusions, and the sketch *never actually changed* post- the timeslip; the 'artist' may simply have been a Surrealist all along.

Observing the completion of Kerensky's test, Scarlioni urges the Professor on. Outside the café, Romana claims that a computer would never have made a faulty likeness ...

The 'clock-faced Romana' sketch produced by the Doctor here is significantly different to – and rather better than! – the version seen in the earlier café scene.

The Notre Dame Brasserie at place du Petit Pont on the Left Bank was a last-minute substitute for the Café Coquille St Jacques, which was found to be closed for the 1 May public holiday when Hayes' crew rolled up.

... prompting the Doctor to abandon his musings on the cause of the time slip and escort her to "one of the greatest art galleries in the whole galaxy" – the Louvre.

This is the second time that *Doctor Who* has purported to venture inside the Louvre, the largest building in

The Doctor recognises his own handwriting in Shakespeare's **Hamlet** – watched by a disbelieving Countess ...

Paris. Originally a twelfth-century fortress, it became a royal residence circa 1360, in the reign of Charles V. It was rebuilt in the Renaissance style under François I (1494-1547) and enlarged under Catherine de' Medici (1519-89). *Bell of Doom*, the final episode of *The Massacre*, has it that it was from here that Catherine, the Queen Mother, ordered the wholesale slaughter of the Protestant Huguenots.

Romana's mention of the 'Braxiatel Collection' was expanded upon by author Justin Richards in the *New Adventures* novel *Theatre of War* (1994), in which both the Collection and its owner/curator Irving Braxiatel appear. Braxiatel has since cropped up in a number of *Professor Bernice Summerfield* spin-off novels (in the Bernice *New Adventure Tears of the Oracle*, Richards hints that Braxiatel is, in fact, the Doctor's brother) and Big Finish audios (as played by Miles Richardson, he's an adviser to Lalla Ward's Romana in *Zagreus* and the subsequent *Gallifrey* spin-off series). All of these fictions have managed to mis-spell his name, however: according to the *City of Death* camera script, it should properly be 'Braxiotel'!

Formal permissions to film in the grounds of Le Louvre were not forthcoming, so Hayes shot these scenes hit-and-run style. (*En route* to the gallery, the Doctor and Romana are seen crossing place de la Concorde, with its magnificent Egyptian *Obélisque*.)

As they study Leonardo da Vinci's *Mona Lisa* ...

Mona Lisa's true identity remains as mysterious as her smudged *svumato* smile. Sixteenth-century historian Giorgio Vasari fingered da Vinci's sitter as Lisa Gherardini, third wife of the Florentine nobleman Francesco di Bartolommeo di Zanobi del Giacondo – hence the title *Mona Lisa* ('Mona' being a contraction of 'Madonna', Italian for 'My Lady') plus its sometime alternative, *La Gioconda* (the feminine version of the husband's surname) and its French variant, *La Joconde* (as mentioned by the Louvre Guide). But since Vasari never actually saw the painting – which became the private property of da Vinci's final employer, François I of France, following the artist's death in 1519 – his claim remains debatable (for one thing, Mona's black veil suggests she's a widow). Initially a bathroom decoration in the Palace of Fontainebleu, *Mona Lisa* was first hung in the Louvre in the mid-to-late seventeenth-century, but she did not take up permanent residence there until after the Revolution, in 1804 – now the property of the French nation, not its deposed monarchy.

"Why hasn't she got any eyebrows?" asks Romana. Good question! Swiss art historian Heinrich Wölfflin (1864-1945) suggested that this was "not an individual peculiarity", supplying evidence to support the idea that eyebrow-plucking was *à la mode* for sixteenth-century Italian women: "A wide extent of forehead was also accounted a beauty, so that the hairs above the forehead were sacrificed."

... a second time jump causes the Doctor to collapse against an elegantly-dressed woman (Catherine Schell).

Born Katherina Schell von Bauschlott in Budapest, Catherine Schell had made her name in comedy/caper movie hybrid *The Return of the Pink Panther* (1975) – in which she played the devious Claudine, wife and co-conspirator of aristocratic jewel thief Sir Charles Litton (Christopher Plummer), both of whom are resident in France. It's therefore not hard to conclude that Schell's casting as the Countess was intended to echo her *Pink Panther* role.

The Doctor is helped to his feet by a man in a macintosh (Tom Chadbon), who follows the Doctor and Romana as they depart. Back at the café, the Doctor tells Romana to look in her blazer pocket – where she finds a bracelet-like mechanical device taken from the elegant woman's wrist. Too technologically advanced for 1970s Earth, it was being used to scan the Louvre's alarms. Sneaking up, the man in the mac points a gun at the Doctor's back.

Prior to rehearsal, Duggan – the man in the mac – was described as 'the epitome of the English Gentleman, who can look after himself' – plainly cut from the same cloth as Captain Hugh 'Bulldog' Drummond, an ex-public schoolboy with a batman. Late in the day, he'd become 'a rather down at heel Sam Spade type' – a reference to the dishevelled private dick played by Humphrey Bogart in the seminal *The Maltese Falcon* (1941), but no more contemporaneous a figure than Drummond – 'who thinks he can look after himself'.

Chez Scarlioni, the elegant woman explains to her husband, the Count, that the Doctor stole her 'bracelet', but she has taken steps to retrieve it. At the café, the Doctor, Romana and the man in the mac are now held at gunpoint by henchmen of the Countess. The Doctor returns the stolen bracelet, and the goons depart. The man in the mac introduces himself as Duggan, a detective investigating the affairs of the famous Scarlioni.

The Scarlionis are the only substantial element remaining of Fisher's Sapper pastiche – Drummond's principal nemeses being Carl Peterson, who sometimes uses the identity of a French count, the Comte de Guy (note that Scarlioni's Christian name is 'Carlos'); and, following Peterson's death in the punningly-titled *The Final Count* (1926), his erstwhile mistress, Irma, whose campaign for vengeance begins in *The Female of the Species* (1928). In Fisher's version, the Count was otherwise known as 'Carl Jaspers' and had (as per Sapper) not a wife, but a 'beautiful companion', the Baroness Heidi von Kleist – who is seen using a 'time device' given her by the Count to make huge wins at the roulette wheel.

The goons return the bracelet – whereupon the Count orders Hermann to kill them, then asks for the Doctor, Romana and Duggan to be brought to him. Duggan is explaining how the Count has been associated with the rediscoveries of several lost masterpieces when two new goons arrive ...

A line was cut from the end of this scene: trapped by the Countess' men, the Doctor says to Duggan, "And it was your round, too ..."

Having locked himself in the cellar, the Count stands before a mirror and tugs at his face – a mask which conceals the features of the alien Scaroth.

Sculptor John Friedlander's original intention had been to use air bladders to inflate a Scarlioni head mask, so that Scarlioni's face would rupture to reveal the (intentionally larger) alien head beneath. Deemed too expensive to create, the effect was ultimately achieved by having a stagehand tug a latex skin away from a pedestal-mounted Scaroth head. The same shot is reused in Part Four.

Scaroth only has one eye, in the middle of his face – so how does he see out of the mask?

PART **TWO** (tx 5 October 1979)

The Doctor and friends are escorted to Scarlioni's house ...

... but only the Doctor and Romana are seen entering the Hôtel Amelot de Bisseuil. What's happened to Duggan?

Interviewed by the Countess, the Doctor fails to pass himself off as merely a thief being investigated by Duggan. When the Count arrives, he orders Hermann to lock all three in the cellar.

Catherine Schell as the Countess.

> 'Catherine Schell made her name in "The Return of the Pink Panther" in which she played the wife of a jewel thief – in France!'

"I say, what a wonderful butler. He's so violent!"

WHERE ELSE HAVE I SEEN ...?

The guest cast's appearances in cult television and film: a highly select guide

TOM CHADBON Duggan
Doctor Who appearances *The Trial of a Time Lord* (1986) as Merdeen. **Film appearances include** *The Beast Must Die* (1974) as Paul Foote. **TV appearances include** *Out of the Unknown: The Man in My Head* (1971) as Brinson; *The Stone Tape* (1972) as Hargrave; *Blake's 7: Countdown* (1979) as Del Grant; *Hammer House of Mystery and Suspense: The Late Nancy Irving* (1984) as Young Doctor; *The Memoirs of Sherlock Holmes: The Red Circle* (1994) as Inspector Hawkins; *Space Precinct: The Power* (1995) as Maxx Zeller; *Bugs: All Under Control* (1995) as Richard Wyman; *The 10th Kingdom* (2000) as Auctioneer.

JULIAN GLOVER Count
Doctor Who appearances *The Crusade* (1965) as Richard the Lionheart. **Film appearances include** *Quatermass and the Pit* (1967) as Colonel Breen; *The Empire Strikes Back* (1980) as General Veers; *For Your Eyes Only* (1981) as Kristatos; *Indiana Jones and the Last Crusade* (1989) as Donovan. **TV appearances include** *Out of This World: Botany Bay* (1962) as Dave Sheridan; *The Avengers: Two's a Crowd* (1965) as Vogel; *The Living Dead* (1967) as Masgard; *Split!* (1968) as Peter Rooke; *The Champions: The Fanatics* (1968) as Anderson; *Jason King: Variations on a Theme* (1971) as John; *Space: 1999: Alpha Child* (1975) as Jarak; *Blake's 7: Breakdown* (1978) as Professor Kayn.

DAVID GRAHAM Kerensky
Doctor Who appearances *The Gunfighters* (1966) as Charlie; *The Mutants* (1963-4), *The Dalek Invasion of Earth* (1964), *The Chase* (1965), *The Daleks' Master Plan* (1965-66) as Dalek Voices. **TV appearances include** *The Avengers: Man in the Mirror* (1963) as Producer; *Danger Man: The Affair at Castelevara* (1965) as Detective; *Late Night Horror: The Kiss of Blood* (1968) as Dr Hamid Ali; *Timeslip: The Year of the Burn Up* (1970) as 2957.

CATHERINE SCHELL Countess
Film appearances include *Lana: Königin der Amazonen* ['Lana: Queen of the Amazons'] (1964) as Queen Lana; *Moon Zero Two* (1969) as Clementine Taplin; *On Her Majesty's Secret Service* (1969) as Nancy. **TV appearances include** *Thriller: The Next Voice You See* (1975) as Julie; *Space: 1999: The Guardian of Piri* (1975) as Servant of the Guardian, various episodes (1976-77) as Maya; *Supernatural: Viktoria* (1977) as Theresa.

The Doctor, Romana and Duggan discover the Count's experiments.

In showing off the 'Chinese' puzzle box in which she keeps her 'bracelet', the Countess has fallen prey to a common misnomer; the *himitsu-bako* ('personal secret box') is actually a Japanese invention, examples of which were first exported from the Hakone region in the late nineteenth-century. Valued for their intricate (mosaic-style) *yosegi-zaiku* or (illustrative) *zougan* marquetry, their internal compartments are accessed by means of sliding panels in a sequence comprising anything between four and 66 steps.

Paintings by Gainsborough, Rembrandt and Rubens could have been seen lining the Count's corridor in a short sequence showing the Doctor, Romana and Duggan being herded towards the cellar by Hermann. Although taped, this was dropped in the editing process – but had it survived, would it have implied that other Scaroths were active in England in the mid-eighteenth-century, in Holland in the mid-seventeenth-century and in Belgium around the turn of the sixteenth and seventeenth centuries?

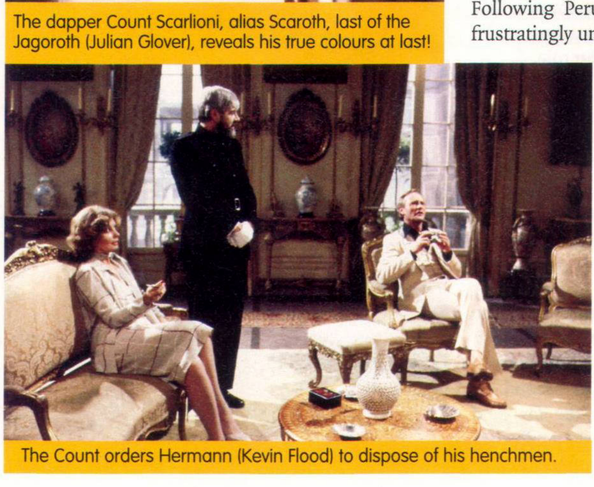
The dapper Count Scarlioni, alias Scaroth, last of the Jagoroth (Julian Glover), reveals his true colours at last!

They are shut in a side room of the cellar, the dimensions of which lead Romana to suspect the existence of a secret area alongside.

The secret room detected by the discontinuity between sets of internal and external measurements is a plot device dating back to the Sherlock Holmes adventure *The Norwood Builder* (1903), and previously employed in *The Evil of the Daleks* Episode 2 [see *The Fact of Fiction*, **DWM** 342].

Using his sonic screwdriver to open the door, the Doctor sees Kerensky manipulating his equipment to make a chicken hatch from an egg in seconds.

"Which came first, the chicken or the egg?" asks the Doctor. The egg, actually: the first chicken could only have come into existence after a zygote cell formed by a male sperm and a female ovum had divided. The question isn't entirely frivolous, as it foreshadows the story's conclusion.



The Count orders Hermann (Kevin Flood) to dispose of his henchmen.

While the Count promises to show his wife how he plans to steal the *Mona Lisa*, the Doctor questions Kerensky – Theodore Nikolai Kerensky, the "foremost authority on temporal theory in the whole world", who hopes that his experiments might end famine. But once the time field is shut off, the chicken decomposes to a skeleton; a fault the Doctor fixes by reversing the polarity of the device. The Doctor sees Scaroth's image in the time field ...

... er, how? Why? Despite its inexplicable concluding beat, the chicken-hatching sequence is one of the very few parts of *The Gamble With Time* to make it into *City of Death* virtually extant.

The Count uses the bracelet to project a three-dimensional image of the gallery in which the *Mona Lisa* hangs, showing his accomplices how to circumvent the laser beams protecting the painting. "Tonight – the real thing!" he promises. Below, Duggan breaks into the secret room, which has been bricked up for centuries. Behind six panels, they find six *Mona Lisas*, each ostensibly the original.

The Doctor's claim that each shows evidence of Leonardo's signature brushwork proves nothing – brushwork can be forged. (Nor would one x-ray a picture to verify its provenance: paintings are only x-rayed to gather clues regarding its composition, or perhaps to see if the artist had reused his canvas.) The best way to prevent art fraud is for the holder to photograph the areas of a painting normally hidden by its frame.

Pop artist Andy Warhol's *Thirty Are Better Than One* (1963) shows multiple *Mona Lisas* lined up side by side. Scarlioni's *Mona Lisas* were actually run off by graphic artist Eric Critchley.

Duggan suggests that the Count wants to steal the *Mona Lisa* hanging in the Louvre in order to sell all six 'fakes' to different clients, each unaware of the others' existence.

Bizarrely, Scarlioni's plot is grounded in something like fact. The *Mona Lisa* was stolen from the Louvre on Monday 21 August 1911 by three Italians led by one Vincenzo Perugia; disguised as workmen, the three had camped out in a side room overnight before taking the painting off the wall and carrying it out into the street. (Most incredible of all: a full day passed before the theft was noticed.) The painting was not recovered until December 1913, when Perugia attempted to sell it to a Florentine art dealer. Following Perugia's arrest and (brief) imprisonment, a frustratingly unsubstantiated story leaked out: Perugia had supposedly been commissioned to steal the picture by a shady Argentine marquis called Eduardo de Valfierno, who had hired a forger named Yves Chaudron to paint six damn-near-perfect copies of da Vinci's masterpiece beforehand. With the genuine article removed from the Louvre, de Valfierno was free to sell Chaudron's fakes, each purportedly the original, to various wealthy men in both North and South America, thereby making himself a vast fortune. Having successfully executed his scam, de Valfierno left Perugia holding the picture, for which he no longer had any use. Two years passed, Perugia got greedy ... and that was the end of the matter.

The Doctor takes a nose around in Leonardo DaVinci's studio, but the artist himself is nowhere to be seen ...

If de Valfierno's con was Fisher's and/or Adams' source, it might help explain why Scarlioni is a smooth, apparently stateless nobleman given the South American-sounding name 'Carlos'. Of course, it's not impossible that Scarlioni was himself inspired by reports of de Valfierno's villainy, and chose to go one better!

Shortly before transmission, Adams stated in writing to the BBC Copyright Department that although there was an apparent similarity between *City of Death* and a short story by the SF writer Bob Shaw titled *The Giaconda Caper* (1976), in which da Vinci paints more than one *Mona Lisa*, neither he nor Williams had been aware of its existence at the time *City of Death* was written.

They are interrupted by the Count, who holds them at gunpoint – but Duggan knocks him out. They flee, Duggan breaking a Ming vase over the Countess' head on the way. It is now night. The Doctor breaks into the Denise René art gallery, where his TARDIS is installed ...

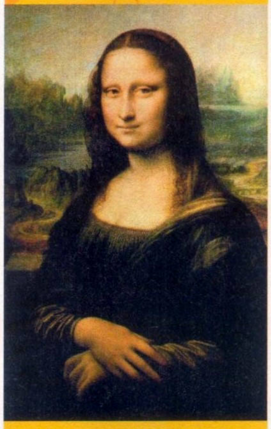
Adams would be slightly aggrieved that his "favourite little bit" got lost in Hayes' studio set-up, having envisaged a visual joke when the Doctor enters the gallery: "The way that shot was meant to go was that [the viewer] starts off by seeing one exhibit after another and sort of wondering why [the Doctor]'s there, until you get to the sixth or seventh exhibit and it's the TARDIS!" Truth is often stranger than fiction: in 2001, Turner Prize nominee Mark Wallinger (1959-) first exhibited *Time and Relative Dimensions in Space*, a life-size Police Box whose mirrored surface is supposed to extend the object's dimensions into external space. Or something.

"Hello, K9!" says the Doctor, entering the TARDIS – the only indication that he has a second companion. K9 had been given a smaller-than-usual but nonetheless significant role in *The Gamble With Time*: rescuing the Doctor from Tancredi's guard in Part One's Florence sequence (and why doesn't he do the same in *City of Death*'s next episode, since he's sitting by the door?); returning to Florence to rescue the Doctor a second time in Part Three, where he would terrify a torturer, Master Giovanni; winning a shoot-out with Scarlioni's hired Slav thugs back in 1928; and finally tracking the course of Scarlioni's time bubble into prehistory in Part Four. Having had only a very minor part in the preceding story, *Destiny of the Daleks*, K9 was squeezed out yet again in Adams' *City*, principally because the prop might have proved an encumbrance on location in Paris.

... and travels to Leonardo da Vinci's home in sixteenth-century Florence. But the painter – a former acquaintance – is nowhere to be seen; instead, the Doctor is confronted by a soldier (Peter Halliday), who says that Captain Tancredi will want to question him. When Tancredi enters, the Doctor is astonished that he is the Count's exact double ...

The Doctor presumably overrides the Randomiser to make his trip. Has he forgotton the threat of the Black Guardian so soon? Why does the Doctor assume that the flowing-haired Tancredi and the lounge lizard Scarlioni are one and the same ("What are *you* doing here?" he asks) – when there might be any number of reasons for their looking only similar, not identical? After all, Tancredi might more reasonably be Scarlioni's ancestor, meaning they'd share a family resemblance. More to the point, why do the diverse Scaroths all wear masks with identical features? Since they only communicate telepathically, how would Scarlioni or Tancredi know what the face the other had chosen to wear looked like? And since all the Scaroths only have access to human technology of their own individual times – that's what motivates the plot! – what, exactly, have the pre-industrial Scaroths made their plasticky masks from, and how?

> 'Scarlioni's plot is rooted in fact – the Mona Lisa was stolen in 1911, possibly with the intention of forging six copies ...'



Leonardo's masterpiece, the Mona Lisa. Look – no eyebrows!

PART **THREE** (tx 12 October 1979)

Breaking into the Louvre, Duggan and Romana see that the *Mona Lisa* has already been taken – and flee when Duggan accidentally triggers an alarm. Kerensky finds the semi-conscious Count mumbling ... words being spoken by Tancredi to the Doctor in 1505. Tancredi claims to be Scaroth of the Jagaroth, a dozen splinters of whom were scattered throughout history after his spaceship exploded 400 million years ago.

A microphone boom dips into the wide shot, just after the Doctor's line: "No life to tidy it up. No life ..."

Wanting to know more about the Police Box that the Doctor arrived in, Tancredi goes to collect torture devices. Producing a Polaroid camera, the Doctor conspires to knock the soldier out and hastily scrawls 'THIS IS A FAKE' in felt-tipped pen across three of the panels over which Leonardo will paint more *Mona Lisas*. Tancredi returns with the thumbscrews.

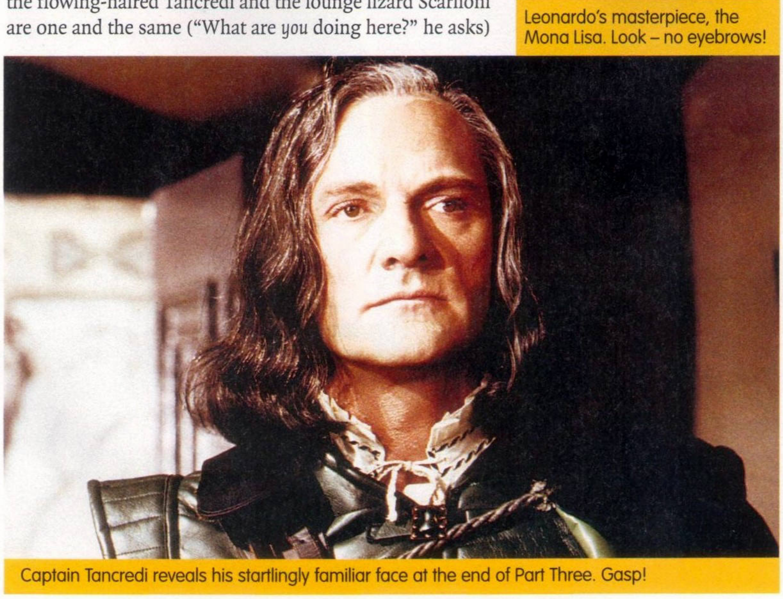
The fact that the dopey Soldier works for the notorious Borgia clan fits in neatly with Lenoardo's biography, for the painter had been appointed *Architectero e Ingegnero Generale* to the murderous Cesare Borgia (1476-1507), captain-general of the papal army, in the summer of 1502. Lenoardo was indeed resident in Florence between March 1503 and May 1506, during which time he is assumed to have begun work on the *Mona Lisa* – although his principal concern throughout 1505 was a commission to paint a fresco depicting the Battle of Anghiari on a wall in the Palazzo Vecchio. However, contrary to the Doctor's certain claim, *Mona Lisa* was most likely not completed until Lenoardo was living in Rome some ten years later. Lenoardo spent his final years in France, at the manor of Cloux ... near Amboise, where he was buried on 12 August 1519. Intriguingly, in 1572, Amboise's (fictional) Abbot would play an important role behind the scenes at the slaughter of the Huguenots in Paris (acccording to *The Massacre of St Bartholomew's Eve*, that is). Is it beyond the bounds of possibility to suggest that the young Abbot could have been involved in Lenoardo's funerary rites – as an altar-boy, say?

Leonardo himself would likely have (very briefly) appeared in Part Three of *The Gamble With Time*, when the Doctor liberated him from the three-fingered clutches of the Sephiroth Tancredi.

At the café, Romana makes a night-time rendezvous with Duggan.

A sound effect implies that Romana uses a sonic screwdriver to enter the café. Since the Doctor has taken his sonic screwdriver to Florence, surely this can only be the 'basic' model she's made prior to *The Horns of Nimon*?

Recovered, the Count shows Kerensky technical plans that the scientist refuses to countenance; they will increase the very effect he is seeking to eliminate. Hermann brings the Count the *Mona Lisa* stolen from the Louvre. The Count tells his wife that stealing the *Mona Lisa* is as nothing compared to building the Pyramids; mapping the stars; inventing the wheel; making fire; steering the direction of the whole human race – but



Captain Tancredi reveals his startlingly familiar face at the end of Part Three. Gasp!

Tancredi attempts to discover how the Doctor travels through time. (Oi! Tancredi! It's that blue box behind you!)

his reverie is interrupted when other of his Scaroth personalities commune with him telepathically. In 1505, Tancredi also weakens, enabling the Doctor to escape while the various Scaroths chant, ominously: "The centuries that divide me shall be undone!"

The time-splintered Scaroths seen here (all played by Glover in inserts recorded on Monday 21 May 1979, when Richard Sheekey was doubling up as Scaroth's Jagaroth-headed self) represent an ancient Egyptian, an ancient Greek, an Imperial Roman and (apparently) a Norman soldier. Clearly, the various Scaroths were not scattered evenly throughout a 400 million-year period, since at least six of the 12 have ended up occupying the same 5,000-year span. We're not given any indication of the average life expectancy of a Jagaroth, but the fact that the Tancredi and Scarlioni versions are not working together implies that it cannot exceed 400-odd years (after all, if Tancredi was due to meet a violent or non-natural demise, Scarlioni could surely have read up about it and warned him). The fire-making Scaroth whose existence is suggested by the Count must have lived circa 100,000 BC. Similarly, the oldest surviving archaeological evidence suggests that the wheel-inventing Scaroth may have been trundling around Mesopotamia and Babylon some 5,500 years ago – where he could also have encouraged some of the earliest astronomers!

Morning in Paris: as the Doctor returns to the art gallery ...

The avant-garde Denise René gallery remains at 196 boulevard Saint Germain. Exteriors of the (unexpectedly shut) gallery were the first scenes to be shot on location, on Monday 30 April 1979 – when Baker, shaking the door vigorously, set off the burglar alarms.

... Romana tells Duggan that the Count lacks the field interface stabiliser he'd require to use the equipment in the cellar to travel in time. The Doctor, meanwhile, has gone to the Louvre, where he learns of the theft of the painting.

The Louvre Guide's best moment was removed in the edit suite: watching the Doctor exit the gallery, she sighs, "That man! He was in here yesterday talking about saving the Universe, now he is worried about the human race! I think secretly he must be a Frenchman." Educated in France, actress Pamela Stirling (1920-) – whom Hayes had first met as a lowly assistant floor manager in 1956 – had specialised in Continental *femmes* throughout her long career: in both French and British films from 1938, she'd continue to appear in TV shows such as *Inspector Morse: Second Time Around* (1991, as French Woman) and *As Time Goes By: We'll Always Have Paris* (1994, as Maid).

At the café, the patron (Walter Henry) gives the Doctor a note left behind by Romana, telling him that she and Duggan have returned to the chateau [*sic*].

Caught breaking into the house, Romana and Duggan are in the Count's clutches. The Count tells Romana that the Doctor has let it slip that she understands the mechanics of time travel; now, he wants her to inspect his equipment – lest he destroy Paris, placing the whole city in an unstablised time field. As the Doctor races through the city streets, Romana and Duggan are taken down into the cellar, where the Count tricks Kerensky into entering the time field – and demonstrates how he deals with fools, activating the machine and causing Kerensky to age to death.

MILLIONS D'ANNEES
AVENTURE HUMAINE

Look! A prescient poster!

'Four billion years ago there were no oxygen molecules in the atmosphere – Duggan should be dead!'

PART **FOUR** (tx 19 October 1979)

With Duggan's life forfeit, Romana accedes to the Count's demand to build a field interface stabiliser, which will enable him to use Kerensky's device to travel into the past and prevent his earlier self from launching his ship and becoming scattered through time. Meanwhile, the Doctor is shown into Scarlioni's drawing-room, where he tells the wilfully disbelieving Countess that her husband is a one-eyed, green-skinned alien.

One of the Count's acquired treasures is a first (Doctor-penned) draft of *Hamlet*, written in 1602 – evidence of an unseen Scaroth at work in Elizabethan England?

Hermann arrives to take the Doctor away – whereupon the Countess takes two ancient Egyptian scrolls covered in hieroglyphics from the Count's wall safe. One shows a one-eyed, green-skinned pharoah ...

The Egyptian Scaroth has a flesh-coloured body of regular human proportions, suggesting that a naked Jagaroth need only slip latex over his bulbous head to pass himself off as all man – in, say, the marital bed. No wonder the Countess has cause for concern ... (Perhaps that's why Scarlioni chooses to wear a cravat – it'd help hide the join. And as for the veiny green 'hands' seen in Part One's 'cockpit' scene – they're flappy gloves, quite clearly.)

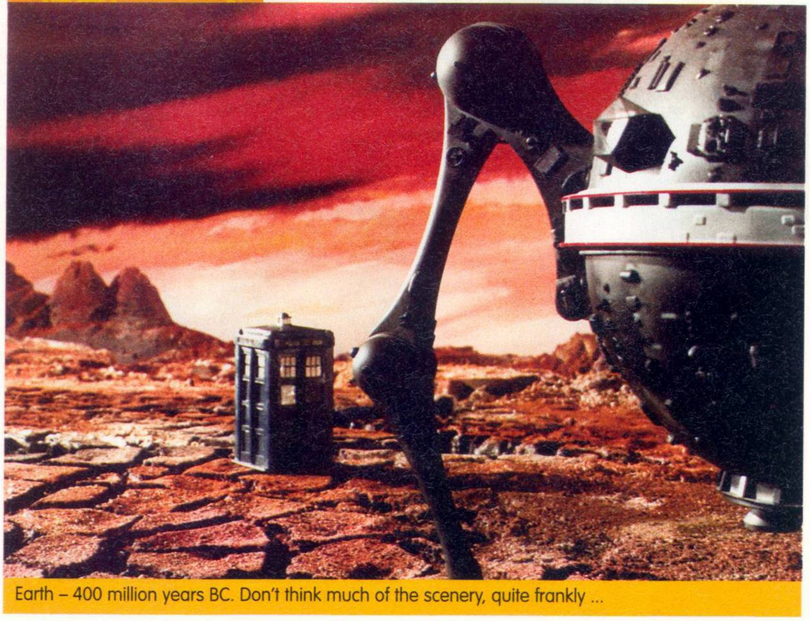
Romana's work is finished by the time the Doctor arrives; they and Duggan are shut inside the side room once more. Upstairs, holding a pistol, the Countess confronts her husband, who removes his mask to reveal to her the face of Scaroth – and uses the 'bracelet' to kill her. In the cellar, Romana reveals that she has set the device to return the time-travelling Scaroth to 1979 after two minutes – but Scaroth only needs one minute to change history, according to the Doctor. Duggan charges the door down, and all three witness Scaroth disappearing back in time. An explosive charge rigged by Scaroth detonates on cue, preventing the Doctor from reading the device's settings. The Doctor, Romana and Duggan race along the Champs Elysées on their way to the TARDIS.

Hayes had previously taken a BBC camera crew to the avenue des Champs Elysées for an episode of the long-running Paris-set detective series *Maigret* (1960-3).

They run into the Denise René gallery, where two pseudish visitors (John Cleese, Eleanor Bron) who have taken the TARDIS to be an exhibit observe its "exquisite" departure.

Learning that his two fellow Cambridge Footlights alumni would be working on other projects at BBC Television Centre on the day of this scene's recording (Tuesday 22 May 1979), Adams persuaded comedy *doyens* Cleese and Bron to make uncredited and unpublicised cameo appearances as the two aesthetes.

To follow the 'logic' of the two pseuds' dialogue, the TARDIS becomes exquisite art when it is no longer there. A real ponce might link this idea to the fact that in the two years



Earth – 400 million years BC. Don't think much of the scenery, quite frankly ...

The travellers arrive on the floor of the future Atlantic Ocean – er, complete with TARDIS shadow on the backdrop!

that the *Mona Lisa* was missing from the Louvre following its theft in 1911, crowds would gather simply to look at the empty space where it once hung. But that'd be too pretentious for words.

Following Scaroth's time trace, the TARDIS travels back 400 million years, where the Jagaroth spaceship stands on what will one day become the floor of the Atlantic Ocean.

To make the journey, the Doctor must override the Randomiser yet again! Shots of a model TARDIS materialising in (and later dematerialising from) the primeval Earth landscape were filmed at Bray. Judged unconvincing, 'live action' studio scenes were set up to replace them.

The Doctor dips his hand in a pool of inert sludge – a soup from which all life on Earth will spring, but only if catalysed by a massive dose of radiation caused by the explosion of the Jagaroth ship.

Multicellular marine invertebrates began to appear some billion years in the past, and by 400 million years ago the first seed plants and amphibians were becoming established. However, the world shown here (and the situation) might not be so very dissimilar from that of four billion (ie, 4,000 million) years ago – before the oceans formed, and before bacteria. Did Adams simply muddle his hundreds and thousands?

Unfortunately, four billion years ago, there wouldn't have been any oxygen molecules in the atmosphere, so Duggan would be dead before he could strike his punch. We can't say how Time Lords or Jagaroth might cope – but even 400 million years ago, in an atmosphere containing something like eight or nine times the current level of carbon dioxide (about 3,000 parts per million), Duggan ought to be hyperventilating at the very least.

Adams corrected both these errors when he reworked this thread as the finale of his novel *Dirk Gently's Holistic Detective Agency* (1987), in which a Salaxalan ghost attempts to persuade time-traveller Reg Chronotis to take him back four billion years to stop his landing ship from exploding and thereby giving life to Earth.

The Doctor gets a right Eiffel!

CITY of DEATH
DOCTOR WHO
U
DOCTOR WHO
BBC
CITY OF DEATH
STARRING TOM BAKER
U

They intercept Scaroth, Duggan punching him to the ground before he can reach the spaceship. Scaroth's body fades away, returning to 1979 – and the TARDIS travellers follow him, dematerialising just before the Jagaroth vessel is destroyed, as it ever was.

In Fisher's final act, the Doctor and Romana would discover an entire Sephiroth city established on primeval Earth – but the aliens, they learn, are dying of an unknown disease; Scarlioni had originally piloted his (presumably faulty) 'time bubble' into the planet's future in search of a cure. As in Adams' version, radiation from Scarlioni's exploding transport was to have begun the development of all life on Earth – but here, the returned Scarlioni would be drawn into conflict with Sephiroth elder Torath, ultimately taking his own place inside the bubble and dying in the explosion (an oddly recursive and rather baffling conclusion). The Doctor would then reveal that the aliens had succumbed to the common cold ... Quite aside from the fact that this pay-off replicates the climax to HG Wells' *The War of the Worlds* (1898) – and not to mention it contradicts itself, since cold germs ought logically not to have pre-existed the explosion – it would have had to have been reworked when the main part of the story was brought into the present-day (otherwise, as the Doctor would have pointed out, Scarlioni could have returned to the Sephiroth city carrying penicillin to cure his fellows).

Back in 1979, Hermann panics upon seeing the unmasked Scaroth appearing in the cellar, throwing chemicals and causing a fiery explosion ... which, the Doctor tells his friends some time later, as they stand at the top of the Eiffel Tower, destroys all but one of the *Mona Lisas* – one with the words 'THIS IS A FAKE' written beneath the brushstrokes.

Conspiracy theory has it that the *Mona Lisa* hanging in the Louvre is not the genuine article, still supposedly missing after its theft in 1911. Needless to say, this is drivel – but it's further evidence linking *City of Death*'s creation to the Perugia/de Valfierno saga.

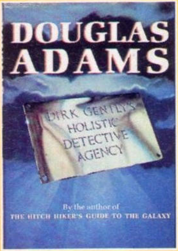
The Doctor and Romana bid Duggan *adieu*. The detective buys a postcard of the *Mona Lisa* from a stand on the observation deck, then sees the time travellers wave him goodbye far below.

It's not immediately apparent, but this closing scene is surely the punchline to a joke set up early in Part One: since the Doctor and Romana cannot possibly have descended 899 feet in the lift (or 1,000-plus steps on the stairs) in the time it takes Duggan to buy his *carte postale*, they can only have flown ...

BROADCAST & OTHER MEDIA

City of Death gathered *Doctor Who*'s highest-ever viewing figures – due in no small part to the independent channels having disappeared off air for the duration after the all-powerful Association of Cinematograph and Television Technicians (ACTT) had spurned the ITV companies' offer of a 9% pay rise at a time of galloping inflation. So, from late August 1979, the BBC found itself with a monopoly, racking up hitherto-unimaginable viewing figures – the biggest beneficiary being its new and gossamer-gentle class-conflict sitcom *To the Manor Born*, the first four episodes of which went straight to the top of the JICTAR ratings, with 22.7 to 24 million viewers tuning in on Sunday nights from 30 September 1979 – the weekend of *City of Death* Part One.

Parts Two to Four of *City* all scraped into JICTAR's weekly Top 20, with scores of 19.5 (17th), 19.55 (18th) and 19.6 million (17th) respectively. So what outperformed it, week-in, week-out? Saturday night stablemate *Larry Grayson's Generation Game*, for one (consistently second only to Penelope Keith and Peter Bowles). Oh, and repeats of old *Star Treks* at 7.10pm on Wednesday nights, which outdid every single episode of *City*: 19.3m (13th) in the week ending 30 September; 20.3m (14th) in the week ending 7 October; 19.6m (17th) in the week ending 14 October; and 20.8m (12th) in the week ending 21 October. And all that without Welsh viewers, who missed out on the reprised voyages of the starship *Enterprise* altogether.


DOUGLAS ADAMS
DIRK GENTLY'S HOLISTIC DETECTIVE AGENCY
By the author of THE HITCH HIKER'S GUIDE TO THE GALAXY

Regional Top Tens, however, give a fascinating insight into where *Doctor Who*'s most ardent followers could be found. Part Two made the weekly Top Tens in the North-east (placed 2nd), North-east Scotland (equal 7th, with *Tomorrow's World*) plus Wales & West (equal 10th, with *Citizen Smith*). Part Three fared best, making the charts in the North-east (2nd again), North-east Scotland (up to 6th), Lancashire (7th), Borders (9th), plus Wales & West and Yorkshire (10th). Part Four, however, only made the Ten in Yorkshire (ranked 9th). The huge gulf between some of these placings and the programme's national rankings suggest that *Doctor Who*'s greatest constituency was not located, as might perhaps be anticipated, in London and the South – but in Newcastle-upon-Tyne.

But perhaps the weirdest statistic of all is this: throughout the course of the great ITV strike, JICTAR's bean-counters still managed to record a 'discernible' number of viewers tuning in to channel three to see nothing more than an apologetic caption card.

Normal service would eventually be resumed in the last week of October, when the ACTT's membership voted to accept a mindboggling 45% pay deal – ten times the average public sector settlement for the year. The strike paid off, in spades ...

City of Death was released on BBC Home Video in 1991, and again in 2001 with a new sleeve. The story remains one of only five *Doctor Who* serials not to have been novelised by Target Books, although Douglas Adams reworked parts of the story for his 1987 novel *Dirk Gently's Holistic Detective Agency*.

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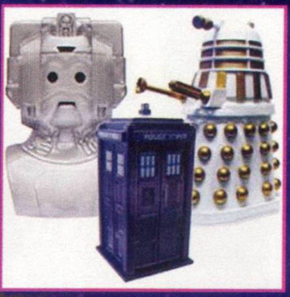

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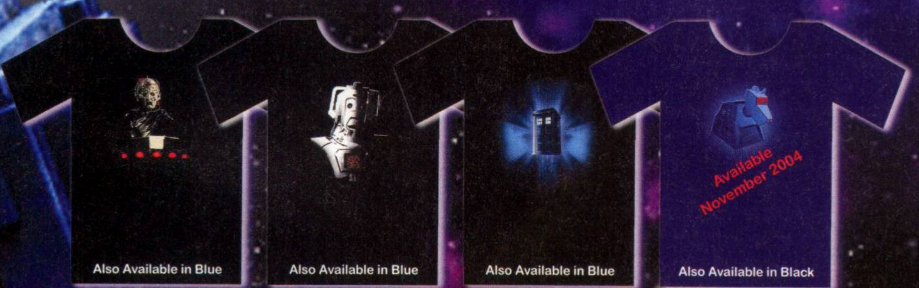
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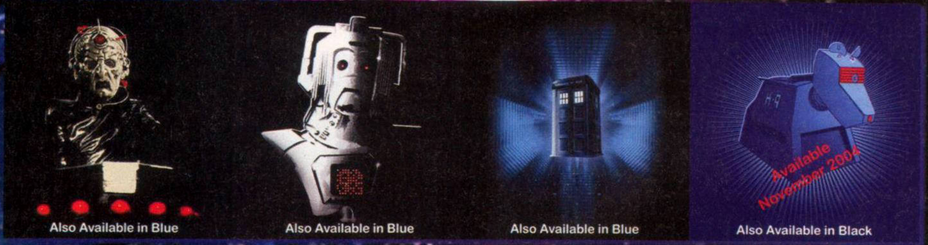
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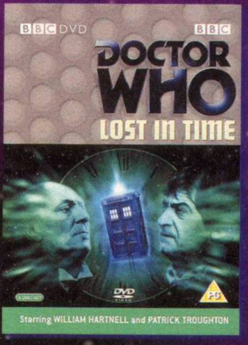

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The life & times of Jackie Jenkins

For several years, Jackie Jenkins has led a life of ordered calm, protected against all threats from ex-boyfriend Darren Barry by the Atlantic Ocean. Until ...

1979, October. 10am

Junior School, queued up outside Mr. Mills's.

"What's that?" I'm pointing at Claire's neck.

"A chain," she says, "and look ..." she pulls at her collar, "a love-bite. What's that?" she asks back.

"*Doctor Who Weekly*. And look ... transfers."

Jackie Jenkins - The Missing Years

Claire's been an odd friend. We drifted apart at secondary school, where she seemed to me to be in an unseemly rush to grow up. Our nine school years, however, mean we share a number of mutual friends. I always get a Christmas card, usually a lewd one, with a cone-like scribble at the bottom which I think is supposed to be a Dalek, and she always remembers me at parties.

Claire's parties were legend. They were the type where people actually danced and sang, and for years I had always enjoyed them. But this was to change, suddenly and terribly. It was at one of Claire's parties that I was to face one of the most dangerous crises in my short history. It was 1999, in the corner of one dark room, that my path once again crossed with Darren Barry's, my personal Man in Black. Darren was my junior school nemesis. Our days were spent thinking up ways we could torment each other. It was why we existed. I'd lay traps for him and he'd lay traps for me. I'd nick his daps and he'd stuff my bag with grass and leaves. It was a peculiar kind of hate that bordered on mutual respect and even love. We were bound together in darkness. Our teachers always said we'd get ourselves into trouble, and that's what happened.

> **"These days a 'Billy' could be a Hartnell or a Piper. No problem on paper, just our verbal shorthand that's suffering..."**

Claire's party had started a chain of events that shook the foundations of my universe to the very core, and ended up with me and Darren living in a small apartment in America. Chas would e-mail often but never mention Darren. Nigel ... well, apparently it was four weeks before he'd even realised I was gone. It was Nicky Parrot, a dreadfully shallow ex of his, who had finally convinced Nigel that liking *Doctor Who* was not cool, and so, like Number Six, he had resigned and moved to a village. Giving up *Doctor Who* had also apparently meant giving up his friends – although I can hardly talk. Word that he'd been spotted recently with a Big Finish had sparked rumours that the new series had rekindled his interest. As it turned out, this was a big-boned Baltic woman and not a CD story at all. I had run into Nicky Parrot once since then as well. She was pregnant, and by a *Buffy* fan. Nicky clearly thought she had gone up in the world.

Anyway, the whole Darren/America thing lasted six months. Darren had stopped wearing black, but even in blue I couldn't trust him. That was the trouble with Darren – he was always looking for a new body.

2004, October. 10pm

Claire was having a good run of parties. This was the second in as many months and had the addition of being decked out in white fairy lights. Last time I got ill as a dog on something called Grappa and got dragged into some silly solo singing thing that was happening in the kitchen. Claire had just slayed them with her 'Thank you for the music'. I went blank ... well, almost.

"Klokeda, partha, mennin klatch, ablark,
araan, aroon.
Klokeeda shunna teerenatch, aroon, araan,
aroon ..."

True, no-one joined in on the chorus, but Claire's cat fell right off the top of the fridge.

The only problem with Claire, other than that she's a bit predatory, is she knows literally hundreds of people, and her parties seem to deal with them on rotas. I barely recognised any of this lot, save for the weird guy from her work who'd tried to throw a few shapes to my 'Venusian Lullaby'. He looked to be making his way over so I tapped the shoulder of the girl next to me and started a conversation.

GRAPPA
FIOR DI VITE
RAMAZZOTTI
GRANDE TRADIZIONE

"Ah – how nice to see you again." This was rubbish, I didn't know her. Unfortunately she seemed to know of me.

"Oh ... it's Jenkins, isn't it?" She gave me a look as if I was bad news. "Didn't you disappear or something? Some scandal? That's it," she said. "You ran off with someone – someone from school."

"Oh, it's all been forgotten about now, you know."

"Oh really?" she said, sceptically.

"Mmm."

"So where have you been all these years?"

"Oh, here and there," I said. "You know, round and about."

"Canada, wasn't it?"

"No, no – America. Then a few months in Venice..."

"And wasn't there a boyfriend," she continued, "who never knew anything about it?" I decided I'd had enough of this line of questioning and feigned a wince. "Is there something the matter?"

"No, just a twinge in the knee." I rubbed at it through my jeans, adding it was probably the legacy of my rackety life. I changed the subject. "Remind me how you know Claire."

"She used to be at my work, Maximum Wattage. I put up the lights."

"Of course. And splendidly, if I may say so."

"Oh, do you think so?" My flattery was working.

"Oh yes – it's a gift," I beamed. "Somehow you've made the whole place come alive ..."

11.15pm

"What d'you think of Billie?" someone was asking. I knew what he meant, but it had been playing havoc with my conversations with Chas lately. Although, these days, it was Chas and Mike. Some people were surprised, but I knew ... I knew right from the start.

"Gone are the days when Hartnell could just be plain 'Billy'," he'd said. "These days, a 'Billy' could be a 'Hartnell' or a 'Piper'." There was no problem on paper, of course – it was our verbal shorthand that was suffering.

I heard singing start up in the kitchen. Claire had come to fetch me, as she always wanted a full house for her performances, so I made my apologies and left the Billie fan saying that she'd be great and just as lovely as when he first bought her singles. I gave a casual glance over to my bag that I'd left in the hall, and that's when I saw it. It was stuffed with grass and leaves.

"What is it?" asked Claire.

"A sort of calling card," I said.

11.16pm

Darren Barry was sat at the top of the stairs. He had gone back to the black and was smiling.

"So you left America?" I said.

"Obviously."

"What about the bookshop girl?"

"What about her? You have always been my greatest stimulation."

"It won't work, Darren. We're a strictly 'once every four years' thing."

"And it's been four and a half," he replied. "You're a difficult girl to forget, Jackie. The things I read in the papers, what I see outside my window ..." He was being enigmatic now, which he knew I liked, but he wasn't making much sense. "New series," he purred. "Now I know you wouldn't be so shallow as to have any other motivation than to see me, but here's my address until Christmas." I took the folded piece of paper.

Cardiff.

HAPPY TIMES AND PLACES?

PAUL McGANN
DOCTOR WHO

Concluding this special feature celebrating 25 years of Doctor Who Magazine, Marcus Hearn takes us through the 1990s and into a new millennium – and a new start for DWM ...

This series of articles was always intended to be a personal history of **Doctor Who Magazine** – a sometimes subjective view of the contributions made by the editors and other key staff, rather than a list of the greatest articles and comic strips. As such, I've begun each instalment by asking myself what I remember of the era I'm writing about. I had childhood memories of reading the magazines in the first part, I was lucky enough to be making many of the magazines in the second part, but in this, the final instalment, I initially found it difficult to categorise the pile of paper on my office floor.

I contributed relatively little to **DWM** for much of this period, but I'd never stopped subscribing to it. Once I started looking through the issues produced from the mid-1990s onwards I was reminded of a vibrancy and richness that, frankly, puts many of the earlier editions to shame.

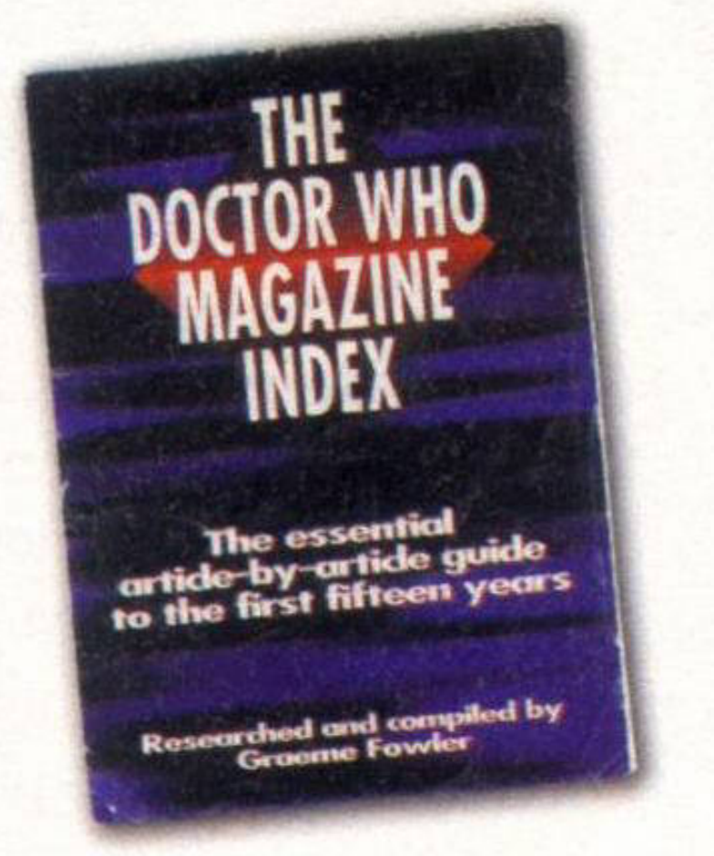
This part of *Happy Times and Places…?* is essentially the story of three people who have brought so much colour to **Doctor Who Magazine**: Gary Gillatt, Alan Barnes and Clayton Hickman. Gillatt and Barnes, in particular, were people I thought I knew. But talking to them about their sometimes difficult experiences over the last ten years has made me realise that – like the magazines they edited – they still have the capacity to surprise me.

This is a story of dashed hopes, uncertain futures, and big fish snapping at each other in a small pond. Fortunately it's a story with a happy ending. Or should that be a beginning?

Happy birthday **DWM**. Here's to the next 25 years ...

Top: 'The Mourning After' – one of Gary Gillatt's impressive photo spreads, illustrating the false dawn of the TV Movie. Above: Gary Gillatt, Paul Vyse, Alan Barnes and Scott Gray during the dying days of the Marvel era. Below: The cover-mounted **DWM** index compiled by Gillatt under the pseudonym 'Graeme Fowler'.

THE END OF AN ERA
DEVIL'S ADVOCATE
BONNIE LANGFORD
THING!
Class of '78
SCARY MONSTERS!
WAY OUT WEST


THE DOCTOR WHO MAGAZINE INDEX

The essential article-by-article guide to the first fifteen years

Researched and compiled by Graeme Fowler

PART THREE: 1995–2004

BIG FISH

A Marvel Comics logo would linger on the front of **Doctor Who Magazine** until the end of 1999, but from 1995 onwards **DWM** was under new management. The demise of Marvel's UK division left many of its staff devastated, but Panini, **Doctor Who Magazine**'s new owner, inherited a publication that had never been in better shape. There were now 13 editions of **DWM** per year, and in autumn 1994 its page size had been expanded. From Issue 223, published in February 1995, the magazine was virtually full-colour.

Coincidentally, Issue 223 also marked the début of the magazine's ninth editor, Gary Gillatt. The 22-year-old Gillatt had belonged to a *Doctor Who* fan club in his native Blackpool but had little contact with organised fandom until he moved to London in 1993. "Most people thought I sprang from nowhere," he claims. "I didn't know anybody in London, really."

Gillatt had made a big impression on Marvel group editor Gary Russell when he met him at a *Doctor Who* convention, and Russell felt he would be ideal to edit **DWM**. Gillatt was working on the trade magazine *Local Authority Building and Maintenance* at the time and was keen to escape. "Maybe I was quite pushy," he reflects. "In fact I'm sure I was."

Gillatt had already compiled a cover-mounted index for **DWM** under the pseudonym Graeme Fowler so could boast an encyclopedic knowledge of the magazine's history. During the early months of 1995 Russell would mentor the fresh-faced newcomer and his assistant, Scott Gray, but when Russell was made redundant the new team was left to its own devices. "When the axe fell, the magazine department was reduced to just me and Gary Gillatt," says Gray, clearly saddened at the memory. "It was like a bomb hit the office that day. At the time I was working on a Clive Barker magazine called *Hellbreed* and I was typing away when I felt Gary Russell's hands on my shoulders. He just said 'Don't bother. It's all over,' and I just stopped. Gary Gillatt and I felt very guilty for having survived. Like Judases."

The management at Panini was generally more *laissez-faire* than their predecessors at Marvel, and Gillatt was free to experiment with new directions in design and editorial.

"Gary Russell – and he's said as much himself – saw the magazine very much as a partwork," says Gillatt. "You would pull out the *Archive* section, and then you'd pull out the telesnap section, and then you'd be waving round the few pages that were left. I felt that **DWM** ought to respect itself as much as it respected the series it was paying tribute to. It's a great product with a great history, and didn't deserve to be torn apart and scattered to a series of ring binders. I wanted people to read it as a whole, for it to have an identity and character as a whole. The content was desiged to take readers on a journey from the first page to the last – informing them, amusing them, exciting them."

Gillatt retained many of the existing writers, but commissioned new-style regular features such as *Fluid Links*, in which Matthew Jones examined nebulous aspects of *Doctor Who* lore, and *Out of the TARDIS*, where *Doctor Who* celebrities answered 20 questions they plucked at random from a police box-shaped tin. Questions included, 'Do you follow a soap opera?', 'Have you ever asked for an autograph?' and 'Do you believe it can rain fish?' Interviewees would be photographed choosing or contemplating their questions in such relaxed surroundings as their kitchen (Louise Jameson) or garden (Caroline John).

"I felt it fair that the magazine offered a 'celebrity piece' like *Out of the TARDIS*," says Gillatt. "It had recently run in-depth interviews with almost all the companions, so I had to find a new way to involve those performers. I also liked the idea of having specially commissioned photographs, as it suggests you have unique access, and that you're willing to go that bit further to make the feature as good as it can be."

Series such as *The Life and Times of Jackie Jenkins*, which comprised the diary entries of a fictional Bridget Jones-type enthusiast, betrayed a preoccupation with fan culture that had much in common with the approach John Freeman had taken in the late 1980s. But Gillatt's style of editing couldn't have been more different – **DWM** became analytical and irreverent, repositioning itself outside the world of *Doctor Who* fandom in order to observe it better. "I couldn't have done this if it had followed the more trivial approach that predated you and Gary Russell," says Gillatt. "Without writers like Philip MacDonald, you, Andrew Pixley, Steve Lyons and Chris Howarth – who could be witty but still write with an authority that came from great background knowledge – it wouldn't have been possible. To that mix I added a few ideas inspired by the other magazines I enjoyed reading. It wasn't an attempt to trivialise the magazine – far from it – but when you already have something of the intellectual weight of Andrew Pixley's *Archive* in there, and a couple of in-depth interviews, there's room to provide some fun, sass and character in the gaps."

Towards the end of 1994 Gary Russell had made efforts to modernise the look of the magazine by making it 'cleaner'-looking and less cluttered. The advent of new computer technology and image manipulation software such as Photoshop enabled Gillatt to make even greater progress, transforming the magazine with a sophisticated new look. "This really came from constantly looking at other magazines and thinking about what did and didn't work," he says. "I come bounding up to [the designers] Paul Vyse or Peri Godbold and try to get them excited about some concept. I'd then give them two days free of any other responsibilities so they could work at trying to achieve something brilliant. I often focused on the eye-catching, splash spread. I wanted to telegraph to readers that we'd gone that little bit further with the idea behind the feature – be that with a Sergeant Pepper pastiche, some *Doctor Who* Lego, or asking Sylvester and Sophie to cross-dress for the front cover. Even if they didn't consciously consider how much effort it took, I hope it informed their view of how much attention and care had gone into the whole magazine."

Peri Godbold, who had joined Marvel in 1988, had seen the transition from drawing boards to Apple Macs and had mixed feelings about the new technology. "The first Apple Mac was initially shared by about eight of us in the art rooms and it was used as an experimental alternative to Letraset," she says. "It wasn't long before we all had one each and the old ways were finally left behind. It's a shame in a way. Offices up and down the country have become uniform, with every person perched in front of a monitor. The environment pre-computer was a much more creative one – we felt more like artists sitting at a drawing board with a Rotring pen and a scalpel! The smell of hot wax and lighter fuel still takes me back ..."

As well as accelerating the magazine's design revolution, Gillatt felt obliged to continue many of the ongoing projects initiated by his predecessors. Gary Russell's abrupt departure had left a number of loose ends, one of which was a comic strip due to be written by Colin Baker. Russell had commissioned Baker to write a follow-up to his graphic novel *The Age of Chaos*, but when the story arrived Gillatt was dismayed to see that its central conceit was coincidentally similar to that of a story already delivered by Alan Barnes. "There were a number of other ideas in Colin's story that didn't work," says

Main image: Alan Barnes and Gary Gillatt illustrate some of the costumes and props that readers could win in a 1999 *Curse of Fatal Death* contest. But how many readers were too disturbed to enter? Brrrr! Above: Gillatt with John Nathan-Turner, promoting *The JNT Memoirs* in 1995. Below: A more sober **DWM** logo made its début in 1998. Bottom: The hugely-succesful TV Movie special edition was aimed at a younger audience.

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Gillatt. "I seem to remember that at one point the TARDIS turned red and spherical, which would have been perfectly fine had the strip not been black-and-white. As I recall we asked for a number of changes, or for him to submit another story, but as the story had already been accepted by Gary Russell, he wasn't happy and broke off communication. After that I found our relationship quite difficult. I made several efforts to make the peace at various conventions. I remember once we had a drink and I told him some of the background details of what had really happened on *The Dark Dimension*, which he didn't know. We had a really nice evening, and he told a few people that he'd got me wrong and that I was a super bloke. And then the next time I saw him it was like that never happened. That was confusing."

Years later, when Gillatt wrote a controversial series of articles on the nature of *Doctor Who* fandom (*The Fan Gene*, beginning in January 2003), Baker wrote to **DWM** to object about certain 'anonymous' quotes that Gillatt had used in the piece. "That seemed like the next note in our acquaintanceship," says Gillatt. "It's a strange point to reach in your life – you watch the show as a kid and then many years later Doctor Who sends the magazine a letter of complaint about you."

Gillatt claims he never courted any of the celebrities from the show while he was editor ("I wasn't interested, and I was too shy anyway") but he did approach former producer John Nathan-Turner for a series of articles that would ultimately run for 13 issues. His relationship with Nathan-Turner would be far from smooth, but it would ultimately be more productive than his angry encounter with Baker. "I felt the mag needed an in-depth after-effects interview with JNT," says Gillatt. "There was no way he was going to do it without being paid, but I didn't want to pay him to be interviewed because that would have set a precedent. So I decided to pay him to write it. He wasn't the most fluid writer, and we would meet regularly to discuss the changes I'd made. His absolute watchword in life was 'loyalty'. People were either loyal or disloyal, and if he thought you'd crossed that line he'd fix you with a beady eye and say, 'You've made an enemy for life.' You could talk him back, but he was a stormy human being. Each conversation was combative."

Nathan-Turner's death, in May 2002, has lent *The John Nathan-Turner Memoirs* added poignancy, as well as making them a valuable record of his unparalleled stint as producer. "He hadn't worked in television for some time but he was still leading quite a lively life," says Gillatt, reflecting on the time he spent with JNT. "He had a beautiful house on the Brighton sea front, had loads of mates, and was still doing theatre shows. He was disillusioned, but he didn't come across as bitter: he was too faddish and changeable for that."

Above: Sylvester and Sophie try a little cross-dressing for a **DWM** cover. Photo by Robin Prichard. Below: The TV Movie logo finally found its way onto the front of the magazine in 1999. Right: Comic strip artists Martin Geraghty and Adrian Salmon pose with the Eighth Doctor and Izzy Sinclair. Ish.

DOCTOR WHO MAGAZINE

Like everyone who had worked on the magazine since 1989, Gillatt's mission was to make **DWM** as robust as possible in the absence of any new television episodes. At the end of 1995, news of *Doctor Who*'s comeback took him by surprise. "It was all very sudden," he says, remembering Paul McGann's brief reign as the Doctor. "We got to formally announce the TV Movie in December; I was on set in February and it was shown in May. It came and went like a passing cloud – or rather, a glimpse of sun between passing clouds!"

Unlike any of the magazine's editors in the 1980s, Gillatt had no idea how to gain the access the magazine needed. "I found myself wishing that the filming was nearer to home, and that

everything could have been easier," he says. "I wished that just one person we knew had been part of the production team, but we didn't know anybody. If you want to know what it was like, imagine the TV Movie was like any other Hollywood movie and you were just some ordinary person phoning up from Britain and asking for full on-set access. You can imagine the response you'd get. It was very frustrating."

Gillatt only achieved his goals following a series of happy coincidences. In January 1996 the *Independent* newspaper asked him to write an open letter to Paul McGann, offering tongue-in-cheek advice and wishing him luck. The edition featuring the letter was read by the movie's producer, Philip Segal, on the plane to the shoot in Vancouver. When Segal arrived he found a speculative fax Gillatt had sent to the production office, the number of which he had guessed at following a trawl through a United States phone book. Segal remembered Gillatt from the newspaper article and allowed him on to the set. Gillatt flew to Vancouver as soon as he could. "I went myself because there was no time to get anybody else and it had to be done right."

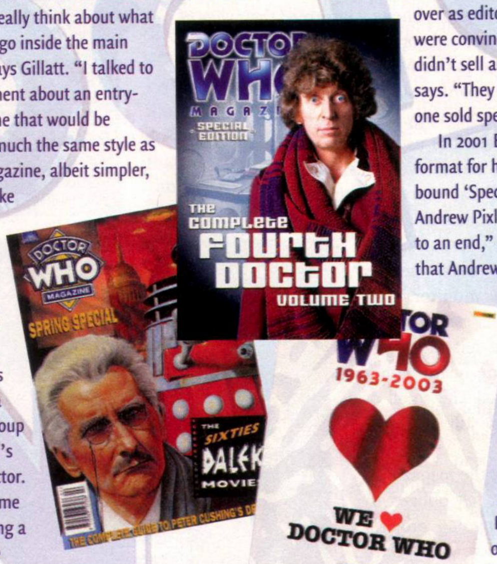
DWM comic strip writer Alan Barnes, who had been an assistant editor at Marvel UK, was impressed by Gillatt's commitment to the magazine. "Gary worked his arse off during the time of the TV Movie," he says. "He did some phenomenal things, foisting himself on people to get the coverage. No new *Doctor Who* production has been better covered than the TV Movie. He did an excellent job."

Of course, the TV Movie proved to be a false start for a new *Doctor Who*, but many felt that the new production would grant the show a new lease of life. Gillatt was not among them. "It didn't seem like the project was exactly taking flight," he says,

FANTASTIC FACTS SPECIAL EDITIONS

Only two **DWM** specials were published while Gary Gillatt was editor – one on the Peter Cushing Dalek films and another on the Paul McGann TV Movie.

"I proposed doing a special to tie in with the TV Movie because the turnaround was so fast that we couldn't really think about what was going to go inside the main magazine" says Gillatt. "I talked to the management about an entry-level magazine that would be produced in much the same style as the main magazine, albeit simpler, with things like 'The changing face of Doctor Who' explained for new readers. That idea was taken down a whole age group by the Panini's creative director. There was some talk of running a separate title alongside **DWM**, but I don't think that was ever taken seriously. We knew pretty early that there wasn't going to be a new series."



Gillatt recalls that, in 1996, the relatively disappointing sales of previous specials prompted Panini's management to bring them to an end.

"I can't say I was sorry, because they took me away from the main magazine and there was no time to think about them," says Gillatt. "And they had fallen into the pattern of being *The Complete ...* whatever it was. They were book-like, and I wasn't in the business of doing books – I was in the business of doing a newsy, fun magazine. So I wasn't sad when they went."

The mindset about specials was something else Alan Barnes was determined to reverse when he took over as editor. "The management were convinced that **DWM** specials didn't sell and weren't worth doing," says. "They *did* sell – in fact the last one sold spectacularly well."

In 2001 Barnes devised a new format for high-quality, perfect-bound 'Special Editions'. "I knew Andrew Pixley's *Archives* were coming to an end," says Barnes. "I also knew that Andrew had lists of errata and updates. I didn't think that sort of thing was right for the regular issues, so I came up with something that could accommodate that material as well as saying everything else about each particular Doctor. It took two years of memo-writing and haranguing before I could get the management to agree. They would just keep reciting the same old arguments against doing **DWM** specials."

The Complete Fifth Doctor, the first **Doctor Who Magazine** *Special Edition*, was published a week after Barnes left Panini. *The Complete Seventh Doctor*, the final issue in this acclaimed and highly collectable run, is due for publication in February 2005.

remembering the week he spent on the set. "No-one involved seemed very happy. The script had about 16 colours of pages in it and new pages were being written every day. As far as I could see they were shooting action scenes without a script. The production team were knackered and tired of fighting each other, and everyone wanted different things from it. There seemed to be no clarity of vision. When I came back from the location shoot in February, my gut instinct was that there was no series to follow."

During the long hangover that followed, Gillatt did his best to look on the bright side. Was he concerned for his job? "One was *always* concerned for one's job," he says, laughing. "I suppose I wasn't always honest about the prospects for a new series or film, but I don't think I was *dishonest* with the readers. The magazine was always an optimistic affair, and if my private opinion was not always optimistic I saw no point in preaching doom and gloom because the magazine was supposed to be fun. It was supposed to make people happy for the two hours they spent in its company."

Gillatt's light-hearted approach went too far in Issue 236 (cover date March 1996), however. The cover proclaimed 'Paul McGann *is* the Doctor!' and in the editorial Gillatt spoke of how proud he was to announce the fourth new Doctor in the magazine's 16-year history. A gag he had had hidden on page 19 was, however, about to rain on his parade. In the subscription advertisement, Gillatt urged readers to subscribe, thereby avoiding "the hassle, the loose change, the belligerent newsagent ..." Unfortunately, a newsagent in Southend failed to see the funny side and complained. "It was a joke based on a memory from my childhood, but in retrospect it was an act of sheer, blind stupidity," says Gillatt. "I was hopelessly naïve and it makes my toes curl to remember it. I was disciplined, and the punishment that really got me where it hurt was having to print an apology on the contents page two issues later. That just drew attention to it."

At this time Gillatt was a 'group leader' at Panini (Gary Russell had threatened the Panini management with legal action if they appointed someone with the job title 'group editor' in the wake of his redundancy) but what became known as the 'belligerent newsagent' incident dented his status within the company.

In summer 1996 Panini moved its offices from Marvel's Arundel House to more modern premises in the small Kent town of Tunbridge Wells. A number of the former Marvel staff who had survived the cull in 1995 decided to leave, and the remaining few braved the long commute from their homes in London.

Scott Gray was promoted to editor and moved on to other titles. He wrote a farewell editorial in Issue 246, in which he proudly observed that, "**DW**M has stopped being a magazine strictly about *Doctor Who*, and become one about the *Doctor Who phenomenon* – a celebration, not just of a remarkable television series, but of the entire subculture it's generated."

Gray was succeeded by his fellow comic strip writer Alan Barnes. The 26-year-old Barnes began his part-time duties in Tunbridge Wells in December 1996. "The commute drove me insane," he says. "I was travelling for over three hours a day. The highlight of my time on **DW**M was actually when I was a freelancer. I thought that being on staff would be twice as much fun but in the end it was ... difficult."

The friendship between Barnes and Gillatt was forged during the long train journeys, and together they discussed ways forward for the magazine in the wake of the TV Movie's failure. "Those were the absolute wilderness years, because there was no reason to believe that *Doctor Who* would *ever* come back," says Barnes. "In fact Gary and I would wonder who would get to be the last editor of the magazine – him or me."

While Gillatt and Barnes were understandably despondent, there was nothing in the magazine's circulation figures to suggest that the writing was on the wall. In fact **DW**M had retained several thousand new readers from the tens of thousands of casual purchasers who had bought the magazine following the transmission of the TV Movie.

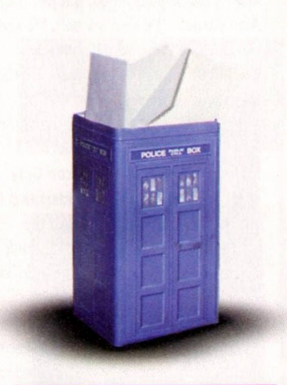
Barnes played an unusual role in the new team, seeing himself as a restraining influence on his editor. "We had some huge rows," he says. "On some occasions I felt that the magazine was more interested in what it was to be a *Doctor Who* fan than what it was to watch *Doctor Who*. Gary wanted to expand the vocabulary of the magazine; to expand the tones and styles with which it could engage with *Doctor Who*. I think that what he didn't necessarily see when he started was that there are only so many tones and styles that are appropriate. There are certain things you cannot make 'funky', and William Hartnell is one of them!"

Nevertheless, Gillatt's post-modern approach led to some intriguing experiments. Editors past and present are agreed that his greatest successes include the articles where he interviewed the ten-year-olds of Ibstock Place School's Class 4G on their views on *Doctor Who*, before and after the TV Movie. In July 1997 (Issue 255) he even appeared to hand control of the magazine over to 'guest editor' Sophie Aldred. The actress had no serious ambitions for a career in journalism, but the pictures were fun. "All of those things were just wheezes really," says Gillatt. "I just wanted to make a fun magazine. I wanted to make readers go 'Wow!' or to make them laugh."

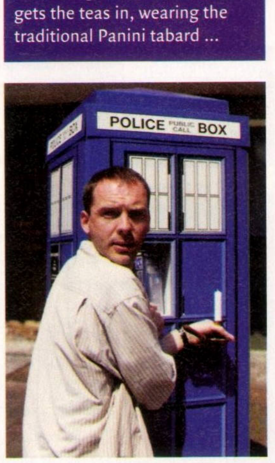
Andrew Pixley's *Archives* remained the foundation of the magazine, but the design changes Gillatt had in mind meant that it would be moved from its central position. "The centre spread is the only one that isn't sliced," he says, "and it's often the one that will fall open if you're flicking through the magazine in the shops. So I wanted to make it more striking."

Pixley was initially disappointed when the *Archives* were moved in early 1997, thus disrupting Gary Russell's long-term partwork plan. "The move paid dividends," concedes Pixley. "For a start, we always used to lose one page with a cover photo. Now I could use that for text. Also, no longer being tied to seven pages meant that we could customise each archive to the amount of background on the relevant story rather than having to prune or pad. I was no longer restricted to 8,000 words and could over-write even more!"

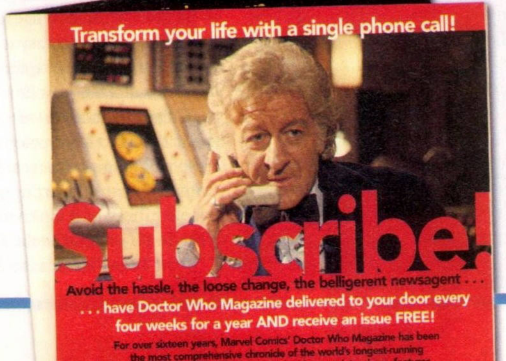
Gillatt had already re-structured the archives, making them look more contemporary by adding box-outs for information that had no chronological context. "I learned a great deal from Gary," says Pixley. "Like myself, he's had scientific training. I found myself writing pieces which began with the 'hook' of the abstract or theory that was being put forward, then examined the evidence and so arrived at a conclusion. And, of course, I appreciated that Gary was



Top: The changing face of the Time Team! Watch as Clay's hair recedes, Peter gets scarier, Jac gets ever more sultry, and Richard, er, stays just the same! Above: The dreaded TARDIS tin. Left: Designer Peri Godbold gets the teas in, wearing the traditional Panini tabard ...



Above: With the help of a TV Movie VHS display stand, former **DW**M designer Paul Vyse recreates the Paul McGann recreation of that photo where Wiliam Hartnell holds a lamp. Or something. Left: All newsagents must look away now!



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able to bring in concepts and approaches from other magazines and adapt them to fit the subject matter."

In 1998, the only form of new *Doctor Who* outside the pages of **DWM** was the ongoing range of books which, at this point, were published at a staggering fortnightly schedule. "It's true that the most negative publicity I got within the *Doctor Who* fan world was from the people who were passionate about the books," says Gillatt, who outlined his feelings most succinctly in the editorial for Issue 252. "The most loyal fans of the books were very earnest. The most loyal fans of the magazine were much sillier, so we were pulling in different directions. People would argue that the books were the continuation of the TV show, but I felt that they were pieces of merchandise. I was prepared to give full coverage to those things but I was not going to be beholden to them."

When Big Finish's range of original *Doctor Who* audio dramas started in summer 1999 Gillatt welcomed the opportunity to cover the new productions and arranged a free cover-mounted CD on Issue 279 (cover date June 1999) to commemorate their launch. Inside the magazine the 'Time Team' – Richard Bignell, Clayton Hickman, Jacqueline Rayner and Peter Ware – began watching (or listening to) every single episode of *Doctor Who* in order and sharing their opinions with readers. The epic undertaking ('Four viewers. 696 episodes. 297 hours. No escape.') continues to this day. On the cover of Issue 279 the traditional diamond-shaped *Doctor Who* logo was belatedly replaced by the one use in the Paul McGann TV Movie in order to bring **DWM** in line with BBC Worldwide's broader marketing strategy for books, videos and new-fangled DVDs.

Top: Sophie Aldred meets the **DWM** team (Barnes, Gillatt and designer Michael Yeowell) when she arrives to edit the mag for a day. Top left: **DWM** assistant editors Benjamin Cook, Conrad Westmaas and Tom Spilsbury. Left: Alan Barnes coping (just) with the commute! Above: Clayton Hickman (and friend) at the recording of Big Finish's *Real Time*.

Gillatt's relationship with Big Finish may have started well, but in subsequent months Gary Russell, now one of the company's producers, began expressing frustrations. Russell felt that the Big Finish plays were a legitimate continuation of the television series, and that this should have been reflected with extra coverage in the magazine.

Gillatt sighs when he recalls the pressures of being at the nexus of the fan community. He still holds the view that he was doing Big Finish a favour by rationing the coverage of its productions in **DWM**. "Gary Russell put his heart and soul into the Big Finish plays, so I could see why he wanted us to do more for them," he says. "I was very pleased when they came along. They were fresh and exciting, they were unpretentious and they had vigour and energy. Seeing the team in the planning stages, trying to do their absolute best, was a great thing, However, I wasn't going to fall into the trap of running an article about every single play every issue, because it would have been the same article over and over again: the writer would say something about the story, the actor playing the Doctor would say it was a great script and the guest stars would say it was great fun. And there'd be three pictures of some people wearing sweaters stood in front of a brick wall. I wanted to give Big Finish an attention-grabbing article every third issue, rather than something humdrum every month, but Gary just didn't get my logic there. I was just trying to stop all his plays blending into one."

By 1999 Gillatt had been editor of **Doctor Who Magazine** for four years, and the strain was starting to show. In an honourable effort to give Alan Barnes the credit he felt he deserved, he made him co-editor from Issue 272. It was only a matter of time before Barnes would have the job to himself.

"If you're willing to let it, editing **DWM** spreads to occupy every aspect of your life," says Gillatt, reflecting on the self-doubt that prompted him to leave. "For some time there was a seamless join between my work and my social life. For most of that period of the 1990s, me and Rebecca Levene [the commissioning editor at Virgin Books] were the only two people in the world who were paid full-time to think about *Doctor Who*, so there was the 'big fish in a small pond' syndrome there as well. It was an enjoyable thing. For a while."

To add to Gillatt's woes, his prominent position in *Doctor Who* fandom attracted some unwelcome attention. He had already been the victim of a hoax bomb in 1996 (see boxout), and in his final years at **DWM** had to deal with sinister items of mail, some containing threats of violence, sent to his home address. He decided to step down, but it took him longer than anticipated to find another job. By the time he signed off his final editorial, for Issue 292 (cover date June 2000), he was **DWM**'s longest-serving editor. "I had been trying to find another job for about a year," he reveals. "Editing **DWM** never ceased to be enjoyable, but if you've got a reasonably healthy brain you realise you can't live in that world forever. I went because I knew I had to. It was a difficult choice, because it would have been so easy to stay in that cosy subset of the real world. I think it could quite easy to become a *Doctor Who* person for life, and it falls to a sane person to prevent that happening."

Gillatt continues to write for **Doctor Who Magazine** and takes what seems to be a paternal interest in its current direction. Given his long service record, does he admit to any comparisons with his former sparring-partner John Nathan-Turner? "The whole history of it isn't written yet," he smiles, enigmatically. "Maybe I'll prove to be the Barry Letts."

Alan Barnes became sole editor of the magazine from Issue

FANTASTIC FACTS

CURSE OF THE ASSISTANT EDITOR

With 50,000 words to process every four weeks, picture research, news gathering, Specials and general schmoozing, editing **Doctor Who Magazine** is an intensive job. Editors rely on their assistants to share the burden and keep them sane. The put-upon assistants have to be resourceful, energetic and proactive – and sometimes they have to know their editors better than their editors know themselves.

"By the time I became editor my energy had been drained, frankly," says Alan Barnes. "I'd shot my bolt. Me and Gary [Gillatt] were mates, but I was Gordon Brown to his Tony Blair. That's the curse of being assistant editor."

Scott Gray considers that he escaped the curse. "I think I'm the luckiest of all the assistant editors," he says, smiling. "There was never that conflict between me and Gary because I never wanted to take over the magazine. The prospect terrified me, frankly – it seemed you had to know everyone in *Who* fandom and there was a political element that I never got to grips with."

After brief spells in the hotseat for Ben Cook (who went off to university) and Conrad Westmaas (who wanted to pursue his acting career), plus further help from Ed Salt, the current assistant editor is Tom Spilsbury. Spilsbury had edited *TV Zone* for Visual Imagination before he effectively demoted himself to join **Doctor Who Magazine**. "I didn't see it as a demotion at all," he says. "Although I was an editor at VI, in some ways I feel I actually have more freedom now. There's so much work on **DWM** that it has to be a team effort, and Clay and I work well together."

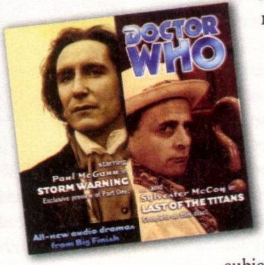
Spilsbury's recent contributions to the magazine include the suggestion that the new series' executive producer, Russell T Davies, should write a regular column at the back of each issue. Hickman was happy to take the idea on board and approach Davies to do just that. "The best thing about working on **DWM** is knowing that people enjoy what you do," says Spilsbury. "I think I did a lot of good work on *TV Zone*, but I didn't know a lot of people who actually read it. Or if they did, they didn't ever say so. It's always nice to meet people who say that they've read something they liked in **DWM**."

293 (cover date July 2000). Barnes now deprioritised the editorial section of the magazine, making it smaller. He lacked the courage to scrap *Gallifrey Guardian*, but similarly made it a less conspicuous aspect of the magazine. "In the run up to the TV Movie it seemed that every single *Gallifrey Guardian* would lead with 'Eddie Izzard is the Doctor' or something like that," he says. "I didn't feel these things were credible news stories. And it was all just a bunch of souped-up nonsense anyway. I felt that *Doctor Who* was now about videos, DVDs, CDs and books."

Most importantly, however, Barnes felt it was time to get real. "By the time Gary left I felt that what the magazine needed was to re-engage with the simple pleasures of being a *Doctor Who* fan. I suppose I was a traditionalist; I didn't see any mileage in trying to be *Smash Hits*. What's the point of pretending? We're *Doctor Who* fans; we *are* nerds!"

In common with his predecessor, Barnes struggled to bring new writers to the magazine. "It was very difficult to recruit people who could understand what the magazine was," he says. "I remember asking one of the prominent *New Adventures* authors to do a feature. The first draft looked like it had been written for eight-year-olds. It was the sort of thing you would have found in **Doctor Who Weekly** in 1979. The second draft wasn't much of an improvement, and I couldn't persuade them to do a third draft."

Australian freelancer Peter Griffiths continued his work as one of the magazine's leading writers for a while, delivering an impressive series of two-hander interviews. Other articles that Barnes is proud to mention are *Set the controls for the heart of the sun* in Issue 294 ("I think it reintroduced a degree of synergy between all the different aspects of the *Doctor Who* world – it made us feel as though we were part of something wider"); *The Adventure Game*, which started in Issue 296 ("just the sort of meaty, analytical thing that I felt had been missing for a while"); and Michael Troughton's memories of his father, Patrick, which started in Issue 306 ("it presented a story you assumed you knew in an entirely new light").


DOCTOR WHO
Paul McGann's STORM WARNING
Sylvester McCoy in LAST OF THE TITANS
All-new audio dramas from Big Finish

Barnes also overhauled the reviews column. Gillatt had replaced Craig Hinton with Dave Owen, and when Owen stepped down Vanessa Bishop became the magazine's resident reviewer. Bishop stayed on, but Barnes broke with decades-old tradition by introducing a team of critics. "I felt that only having one person to review many different things across different media was no longer relevant."

"Without a shadow of a doubt, Alan Barnes was the most demanding editor I've worked with," says Andrew Pixley, whose *Archives* were, by this time, drawing to a close. "Alan very much sees the 'high concept' side of a subject and always wanted to push you to really deliver the very best. He continually wanted pieces which had a purpose and had something new to say. Although his time as editor probably wasn't the happiest of his career, I certainly found it wonderfully challenging."

Alan Barnes readily admits that his views on **Doctor Who Magazine** and fandom in general were markedly opposed to those held by his predecessor. Uninterested in becoming a convention 'celebrity' like Gillatt, Russell and Freeman before him, Barnes attended only two *Doctor Who* events during his time as editor. "No part of me wanted to stand up on a stage and try to make out I was cleverer than Colin Baker," he says. "I hated that level of attention. I just wanted to edit **Doctor Who Magazine** between 9 to 5, from Monday to Friday."

Ironically, the differences between Barnes and Gillatt only came to a head after Gillatt left the magazine. Gillatt approached Barnes with the idea of writing a series of articles about the nature of *Doctor Who* fandom, and was dismayed when Barnes rejected the proposal. "I had to give Gary a very firm 'no'," says Barnes. "I felt the articles would only be of interest to the 600 people who regularly attended conventions and I felt it would be too political. It just didn't have enough to do with *Doctor Who*. Unfortunately, I think Gary saw this as a betrayal. I'm sorry he was upset, but the magazine had to move on."

Barnes employed Ed Salt as a temporary editorial assistant before settling on *Time Team*-member Clayton Hickman as a full-time assistant in autumn 2000. Hickman was born in 1977 – *Doctor Who* had been cancelled when he was just 12 years old. "I had seen the videos that came out in the 1980s and I'd read some of the Target novels," he says, "but it wasn't so easy being a *Doctor Who* fan when I was a kid. I remember *Doctor Who* was cool for the four weeks that *Remembrance of the Daleks* was on, but then *The Happiness Patrol* started and everyone at school switched off again."

Hickman had worked for an insurance company in Bristol before moving to London in 1999 to become a production assistant on *Film Review* for publisher Visual Imagination. For his first six months in London he stayed with Gary Gillatt, whom he had befriended at a *Doctor Who* convention several years before. "Gary would bring work home and we'd chat about it," says Hickman. "It was fascinating to see how passionate he was about getting the details just right. I remember one Saturday he asked me to come to the Panini office in Tunbridge Wells because he wanted me to design the cover of Gary Russell's *Regeneration* book. That was the first time I'd seen the office, and I remember Gary, bless him, saying, 'You'll edit this magazine one day.' I honestly never thought it would happen – it all seemed too frightening!"

When Barnes started looking for an assistant editor, Gillatt put a good word in for Hickman. "I think I'd only met Alan once at a *Doctor Who* fan thing," says Hickman. "I must say we didn't seem to have very much to talk about, and I think he was a bit resistant to me joining the magazine. I think he saw me as one of the 'Gillatt Mob'."

Aside from his contributions to *The Time Team*, Hickman's only previous experience on the magazine had been writing odds and ends of copy for sidebars and boxouts under the pseudonym Anthony K McCail (an anagram of his name) and conducting an interview with writer Gareth Roberts. He was interviewed for the post by Barnes, Panini's editorial director Alan O'Keefe and Peri Godbold. After the interview he was subjected to a test, which involved correcting some raw copy from one of the most notoriously incomprehensible **DWM** contributors. Soon after, Hickman was told he'd got the job.

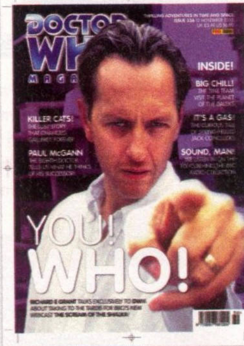
Doctor Who Magazine now faced competition from the Internet, and Barnes initially hoped that the new medium would nurture fresh talent. "The death of the fanzine hit us hard, even though, of course, **DWM** was partly responsible for that," he says. "Unfortunately I couldn't find anyone on the Internet to fill that void. It didn't seem as though there was anyone who could create or structure an argument, or write anything even approaching a thousand words. You just don't find writers of quality on the Internet because they don't actually learn how to *write*. I haven't seen anyone come up from that route to become a professional author and journalist, whereas I can think of plenty who started out on fanzines in the 1980s and early 90s."

The most important new freelance find during Barnes' editorship was a precocious 14-year-old called Benjamin Cook. He sent the magazine an interview with 1960s companion Michael Craze, which Barnes retrieved from the slush pile (not traditionally a plentiful source of new talent) when Craze died. "He just got better and better with each article," says Barnes. "His learning curve was so steep. Watching Ben blossom as a writer is one of my favourite memories from working on **DWM**."

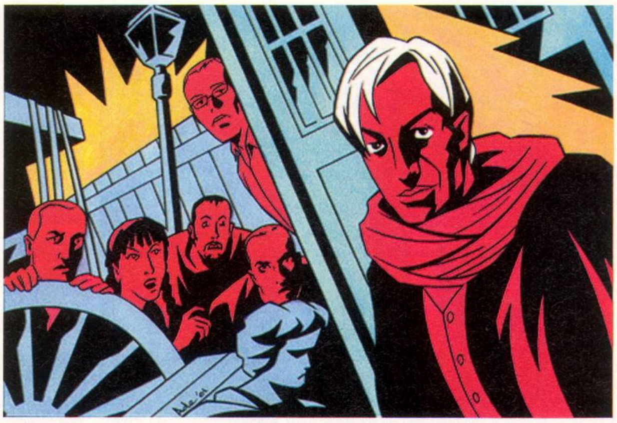
DOCTOR WHO MAGAZINE
HAPPY 40th
RUBY ANNIVERSARY SPECIAL EDITION!

DOCTOR WHO MAGAZINE

Top: An early idea for the cover of the 40th anniversary special. Above: The current (for now!) DWM logo débuted in 2003.



Below: Peter Griffiths, Paul Vyse, Gary Gillatt and Scott Gray at a **DWM** meet-and-greet at a 1997 Longleat *Doctor Who* Day.



Above: When Alan Barnes left **DWM**, Adrian Salmon drew him this special *Time Team*-style illustration. Lurking in the junkyard are (L-R) Hickman, Godbold, Salmon, Gray and Gillatt. And Alan! Below: Five Editors – Russell, Hickman, Hearn, Gillatt and Freeman – snapped at the Fitzroy Tavern on August 5 2004. Must have been something in the air ...

Such consolations weren't enough, however. Having failed to recapture the enthusiasm he'd felt when he started out as a freelancer for Marvel Comics, Barnes became increasingly insular. His colleagues began to see him as a remote, even secretive, figure, whose true personality was becoming submerged by the pressures of the job. "I felt as though I was entirely on my own," says Barnes. "The terrible fear I had was that *Doctor Who* would come back. If it was going to happen while I was the editor it would have been a BBC Films production. That was as good as it could possibly have got. Every time I tried to put *Gallifrey Guardian* together it was a fight to get through to people. I tried desperately to get in touch with anyone at BBC Films but I didn't have any luck at all. There was no point of contact anymore because, and I should have realised this, **Doctor Who Magazine** itself was the only point of contact left."

Recognising that both he, and those around him, were suffering, Barnes left at the end of 2001 to edit the *Judge Dredd Megazine*. "A better job came along, so I took it," he says matter-of-factly.

"Alan's editorship had, really and truly, been going on for years," says Hickman, who took over as editor from Issue 313. "He knew that his 'solo' years would be the bit people remembered him for, but I think he reacted too strongly against what Gary had done. You can sense his unhappiness in his later editorials, which became a bit too sneery towards the fans."

Hickman admits to having had a few stand-up rows with Barnes, but says their relationship improved when Barnes decided to leave. "He relaxed a bit then. I absolutely love him now. I really admire him actually – looking back on it, everything he did was really precise, and he could tell you the exact reason why he was doing it. It was all so efficient, and Alan was so clever, and I think it only fell apart a bit when he got so down on it all. After he left I would call him up for advice and he seemed very different. It was like a weight had been lifted from his shoulders."

Barnes was credited as co-editor with Hickman for just one issue before Hickman felt confident enough to go it alone. "I think I was the first editor for a while who didn't have a big agenda," he says. "Gary Russell wanted it to be a reference work; when Gary Gillatt took over he wanted to make it cool; and when Alan took over, his issues were very much a reaction against Gary's, and were rather more serious. I wanted to bring some of the fun back into it, but there wasn't anything I specifically wanted to do. I just wanted the readers to feel as though they were part of a special club, and to cover as wide a variety of topics as possible."

Hickman's editorship has been distinguished by a new and sometimes surprising honesty; the most recent interviews with Colin Baker, Gary Downie and Lalla Ward in particular, have been the most direct and forthcoming the magazine has ever seen. "I've got to give Alan credit for starting this process, but I've run with it," says Hickman. "Some people think it's muck-raking, but the original series of *Doctor Who* now feels like such a long time ago that I just don't see the point of everyone pretending they were all great friends if they weren't. No one has to tow the party line now. We're not talking to kids anymore. Our audience is people in their 20s, 30s or older, and they know what life is like."

But initially Hickman found getting the co-operation of the show's stars a little difficult. "There was a certain amount of bridge-building that needed to be done with a few of the actors on the show," he says. "I think some people had been a little put-out by some aspects of Gary Gillatt's editorship, and I wanted to make sure **DWM** didn't lose the support of the cast."

Hickman's principal interviewer is Benjamin Cook, who now balances his university studies with regular freelancing for **DWM**. "Ben has been outstanding," says Hickman. "I think he's got a great career ahead of him. When I started we had a list of people we'd like to interview. Christopher Bailey [who wrote *Kinda* and

FANTASTIC FACTS THE COMIC STRIP

Although Marvel Comics gave way to Panini in 1995, the strip remained an essential element of **Doctor Who Magazine**. Gary Gillatt regarded editing the strip as the most pleasurable aspect of his job, although when he arrived he considered it the part of the magazine that needed the most radical overhaul.

"The strip was linked to the *New Adventures* novels, and that was a very bad idea for all sorts of reasons," he says. "The world of the classic Marvel strip – with its own companions like Sharon and so on – had been dropped in favour of characters that had been created by someone else. When I joined there had just been two new companions introduced in the books, so the stories now revolved around the Doctor, Bernice, Chris and Roz. The seven-page strip was supposed to accommodate four characters, including these uninteresting-looking people. The other problem was that if one of them was written out of the books they'd just vanish from the strip. So our readers were suffering, even though the magazine sold far more than the books."

Gillatt introduced a continuing – albeit sometimes very subtle – narrative across all the strips he edited, and placed artist Martin Geraghty at the forefront of his efforts to create a corresponding sense of visual continuity. "Martin and [fellow **DWM** artist] Adrian Salmon were always great to work with," says Gillatt. "I wanted to bring back the feeling of the strip that I loved when Alan McKenzie edited it. They were such eye-popping times. The most splashy way to do that was to kill Ace [*Ground Zero*, Issue 242], because she had become the character that was most representative of the books. That was a real 'Look at us!' kind of thing."

Gillatt's willing accomplices in this scheme included writers Scott Gray and Alan Barnes. After receiving his first commission from John Freeman, Gray had moved to London from his native New Zealand in 1992. He joined Marvel as office gofer in 1994 and remained as the assistant editor of **Doctor Who Magazine** until 1996. He continues to play a central role in the creation of the comic strip. "I think the same rules that apply to writing TV *Doctor Who* apply to writing the strip," he says, "although of course the strip is more condensed."

Gray is aware that the strip isn't every fan's cup of tea, but he says he knows what to do to keep the traditionalists happy: "You put in some views of contemporary London, a monster's point-of-view shot, people talking to mysterious strangers on the telephone – all the sorts of things you'd expect to see in TV *Doctor Who*. If you do things like that, suddenly people say, 'Isn't the comic strip great!'"

Gray only occasionally writes stories for other publishers, preferring to concentrate his freelance efforts almost exclusively on **DWM**. "I enjoy the freedom and I enjoy working with such intelligent editors," he says. "We can do *Doctor Who: The Movie* whenever we like and have a million spaceships in the sky, and that costs us no more than a drawing room mystery set in Victorian London."

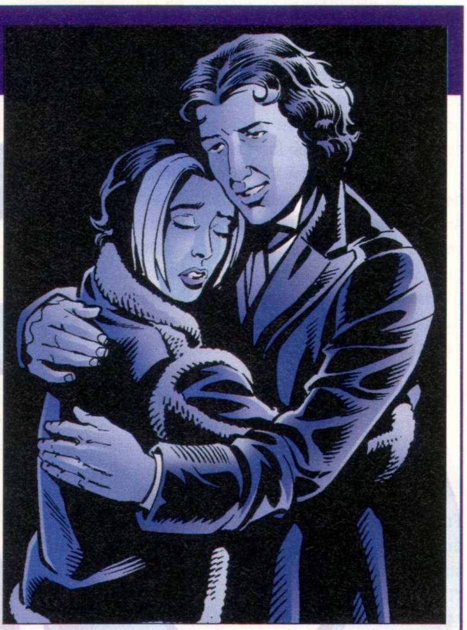
Like Gillatt and Gray, Alan Barnes feels the strip is "massively important" to **DWM**. "It's seven pages where we can show that we're clever and exciting and can actually push *Doctor Who* on, as well as commenting on it," he smiles.

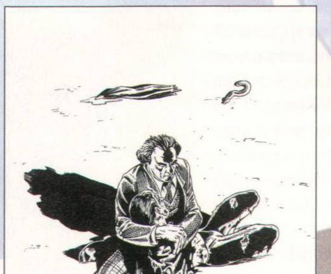
Barnes scripted the first Eighth Doctor Story, *Endgame*, which began in Issue 244 (cover date October 1996). "Gary told me to write *Endgame* for Tom Baker," he reveals. "I think he was hedging his bets, because it was a while before we were sure we could use McGann's likeness."

Barnes' subsequent experiments with the comic strip included regenerating the Doctor into Nick Briggs. But that's another story ...

Geraghty, Gray and Salmon continue to work on the **DWM** strip under current editor Clayton Hickman. Recent highlights include the outstanding fortieth anniversary strip *The Land of Happy Endings*, published in Issue 337. Geraghty illustrated Gray's story in the more simplistic style of *TV Comic* artist Neville Main, while Daryl Joyce added painted colours that made it resemble one of John Canning's strips from that same 1960s publication. The ending was guaranteed to bring a lump to the throat of even the most cynical **DWM** reader.

"I think of everything I've done on the magazine so far, that's what I'm probably proudest of," says Hickman. "I had no interest in the strip before I arrived, but thanks to Scott's boundless enthusiasm – and the fact that he's the only *Doctor Who* writer able to make me cry – now it's my favourite part of the magazine. I'm sure it will remain so when the new series starts."



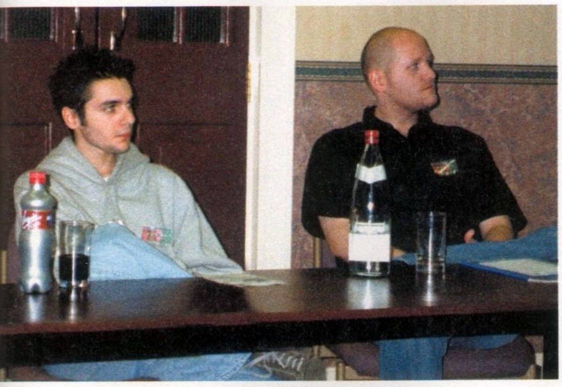

TO BE CONCLUDED...

Above: The Eighth Doctor and Izzy. Awww! Left: A shock ending to *Ground Zero* as Ace is killed. Continuity nuts began to gibber ...

Snakedance] was top of the list, and Ben wandered around for years trying to find him. He eventually tracked him down [the interview appears in Issue 327] and his experiences inspired Rob Shearman to write the audio play *Deadline*."

Hickman admits to taking advice from Gary Gillatt who, he says, whispers persuasively in his ear like Kaa the snake from *The Jungle Book*. "He's been amazingly supportive, but it's taken me this long, I think, to realise that Gary's way of doing things isn't *necessarily* the only way," says Hickman, laughing. "I still admire so much of what he did. It was Gary that persuaded me to make the editorial bigger again, and I'm glad I did because there's so much to say at the moment."

Aside from Cook, Hickman's writing team includes *New Adventures* author and TV scriptwriter Gareth Roberts, whose *Guess Who?* articles proved especially popular in 2002-03. Alan Barnes has returned to the fold with *The Fact of Fiction*, the semi-regular replacement for Andrew Pixley's *Archives*, which came to an end in summer 2003 after an incredible 12-year run. "I felt the magazine lost its backbone when the *Archive* finished, and I needed something to replace it," says Hickman. "Alan came up with the idea of *The Fact of Fiction*, and between us we arrived at a format which I thought would work. It was never intended to run in every issue, and it was certainly never intended to cover every story, but it will cover the stories where we think there's something important to talk about. I love Alan's writing and I'm glad he's got a forum for that."



Gary Gillatt has also contributed some typically controversial articles. "Gary still has a lot of good ideas, although sometimes they need shaping," says Hickman. "I've got no regrets about *The Fan Gene*, for example [which began in Issue 326]. It caused us some trouble, but if I'd been more on the ball I'd have predicted where that trouble would have come from and cut bits out, so I blame myself for that. But the feature itself is one of the most important ones we've run."

Hickman is pleased that he's been able to preserve the magazine's silly streak, which began in the late 1980s, reached its peak with Gary Gillatt's editorship and has most recently continued in the columns written by the mysterious 'Watcher' and the clearly insane 'Sorvad'. "The Watcher was a real staple and I was really sad when he left. I'm just as sad to see the end of Sorvad's *Space-Time Telegraph*. Of course it was irreverent but I think we're all old enough to cope with that sort of humour now."

Hickman's work on **DWM** will, however, almost certainly be characterised by the fact that he is the first editor since John Freeman to preside over the magazine while a *Doctor Who* television series is in production. Hickman knows all about the problems that Gary Gillatt faced when covering the TV Movie, and is similarly aware that both Gary Russell and Alan Barnes would have quit rather than face the pressure of covering a new show. "I've got something they never had," says Hickman, smiling broadly. "The executive producer of the new series is one of my friends, and that's made all the difference. My relationship with Russell T Davies – and his long-standing love for **DWM** – has opened all the doors for us, really. If I hadn't known Russell ... well, I think I'd feel very differently about editing the magazine at the moment."

When the new *Doctor Who* series was announced in September 2003, Hickman's first instinct was to root through the shelves at Panini to look at how the production of new episodes was covered in the 1980s. "I think the magazine utterly failed in its coverage of the original series," he says. "This might have been down to JNT being difficult, but I think might also have been down to the fact that in the 1980s fandom turned its back on the new shows in favour of old stuff. If you look at issues from that time you'd find four pages about the visual effects on a new show next to something much longer detailing the plot of *The Web Planet*. That is *not* what you should do when the show is on television!"

Having said that, Hickman hasn't quite worked out how he is going to cover the new series when it begins transmission in 2005. He is confident, however, that the Internet won't pose a serious threat to the magazine's circulation. "Of course you can go and read things on the Internet – but you tend to get rumours couched in inaccuracies and gossip," he says dismissively. "If you want something accurate – features, interviews or anything else with any depth – and proper photographs in pretty spreads, then you're going to have to read a magazine. Despite the competition, we still managed to be the first mag out there with Christopher Eccleston on the cover, and we were the first to interview him."

But it hasn't all been plain sailing. "Our license renewal came at just the wrong time," Hickman admits, "as it did with Virgin Books in 1996. And with a new series on the horizon, interest from other big publishers was inevitable. It was by no means certain that Panini would retain **DWM**, and we all had to work very hard to ensure that the BBC would see that we were still the best people to look after what is now a very hot property." Fortunately, after several months of uncertainty, Panini was granted a further license and **DWM**'s future was assured. "If we hadn't, then this issue, 350, would have been the last edition," says Hickman. "Wouldn't have been the best way to celebrate our silver anniversary!"

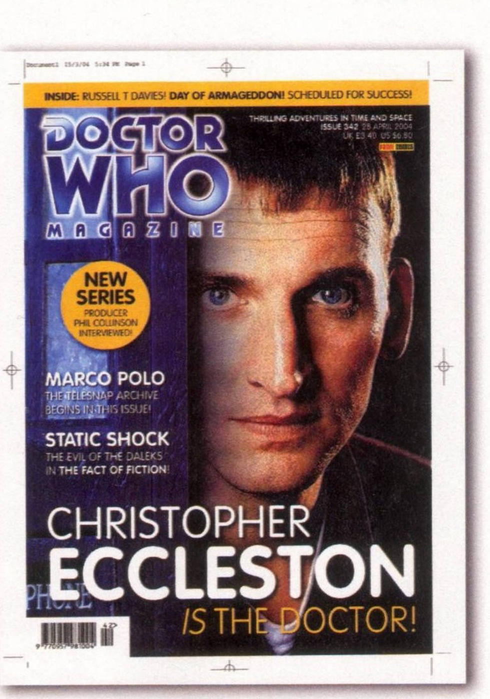
So, after 25 years, two careful owners and 11 sometimes not-so-careful editors, the future of our beloved **Doctor Who Magazine** seems secure. Whatever the reaction to the new series, it's likely that **DWM** will benefit from its first major influx of new readers since the TV Movie was transmitted.

"I'm sure **DWM** will change a lot in 2005," says Alan Barnes, whose *Fact of Fiction* articles are set to tie-in with the archive DVD releases throughout next year. "The fact that you're doing these retrospective interviews means we've arrived at the end of some kind of era. This is us eating our own tails. It signifies that the magazine we thought we knew is, to a degree, now over."

"It's too early to say how the magazine will evolve," says Hickman, "but what we're doing now isn't wrong – it just needs finessing for a new audience. I want the magazine to become accessible to new readers without talking down to them. Of course there'll be more scrutiny on what we do, but it won't turn into something bland like *Star Trek Magazine* where nothing in the reviews gets less than three out of five."

Quarter of a century after Dez Skinn created **Doctor Who Weekly**, I wondered if the original editor had any advice for the latest incumbent. He gave me his answer without a moment's hesitation: "Tell Clayton he should aim for as many of the viewers as he can. The fans will buy it anyway."

"I think Dez is absolutely right," says Hickman, smiling. "He clearly knew what he was doing!" **DWM**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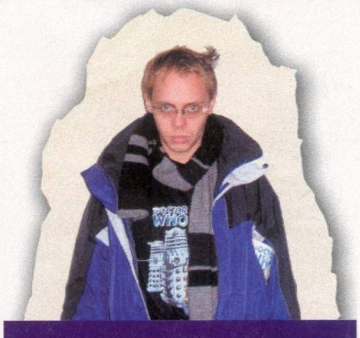
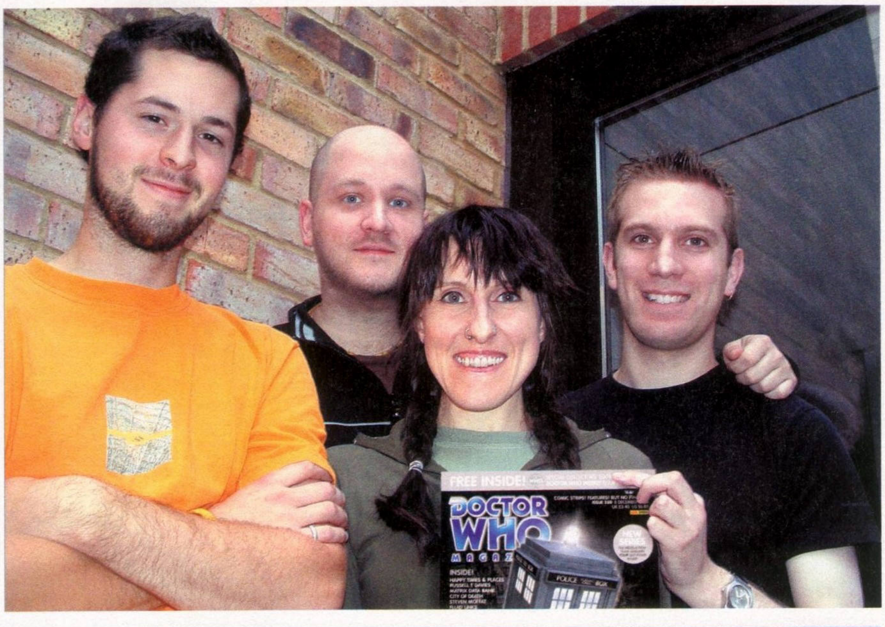
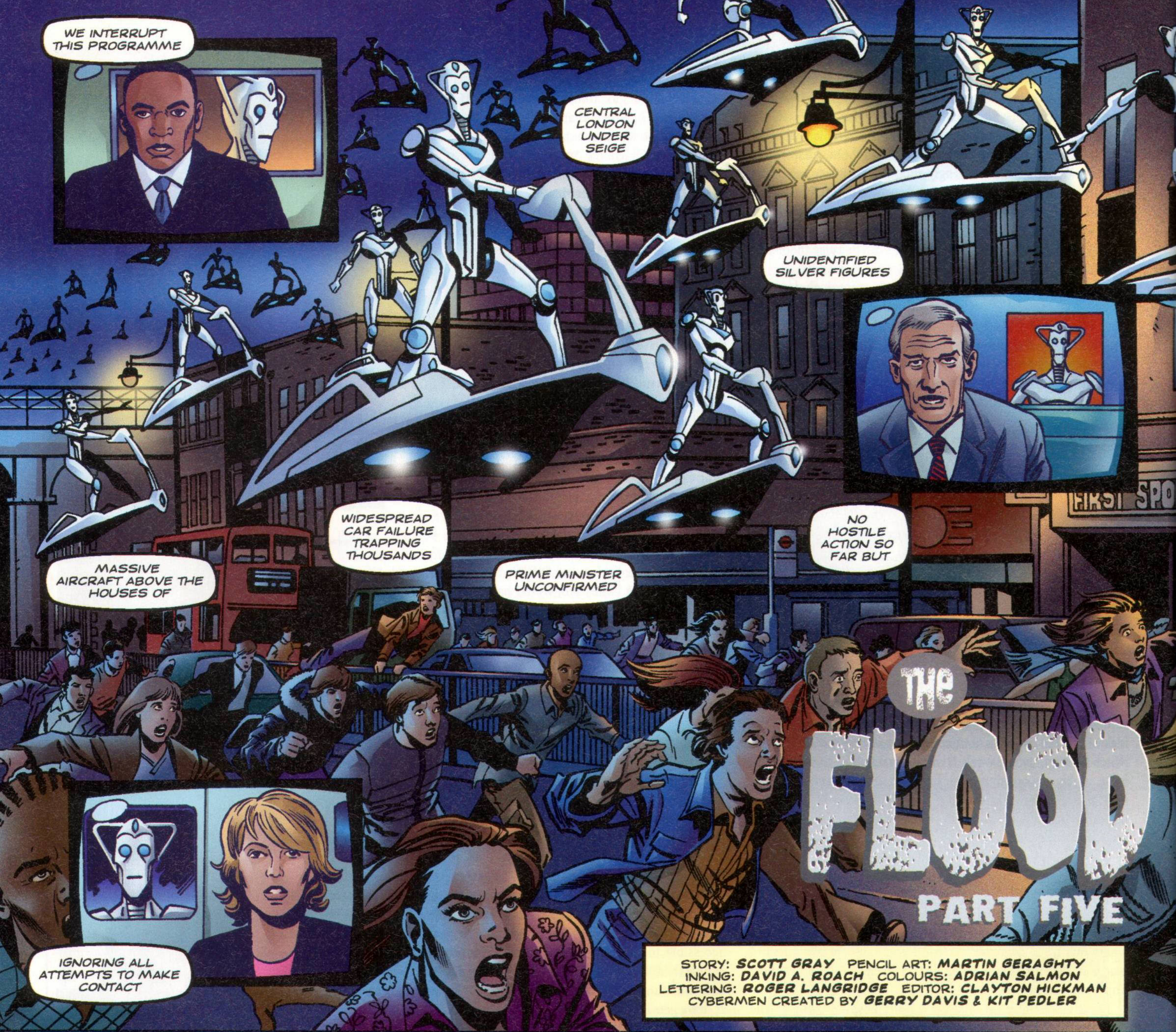
ISSUE 342 28 APRIL 2004
UK £3.40 US $6.80
DOCTOR WHO MAGAZINE
NEW SERIES
PRODUCER PHIL COLLINSON INTERVIEWED!
MARCO POLO
THE TELESNAP ARCHIVE BEGINS IN THIS ISSUE!
STATIC SHOCK
THE EVIL OF THE DALEKS IN THE FACT OF FICTION!
CHRISTOPHER ECCLESTON
IS THE DOCTOR!

Above: April 15 2004. Just before **DWM** *officially* learned of the casting of Chris Eccleston, they thought they'd be on the safe side and lay out a rough cover. Came in handy in the end – although they found a better photo for the proper version ...
Left: Interviewer Benjamin Cook and Editor Clayton Hickman on a **DWM** panel at the 2002 Panopticon convention. Photo by James Powell.



Above: Beware the Fan Gene ...
Below: October 8 2004. The **DWM** team (James Clarkson, Clayton Hickman, Peri Godbold and Tom Spilsbury) pose shamelessly with the cover to this very issue outside Panini Towers. Bless 'em!

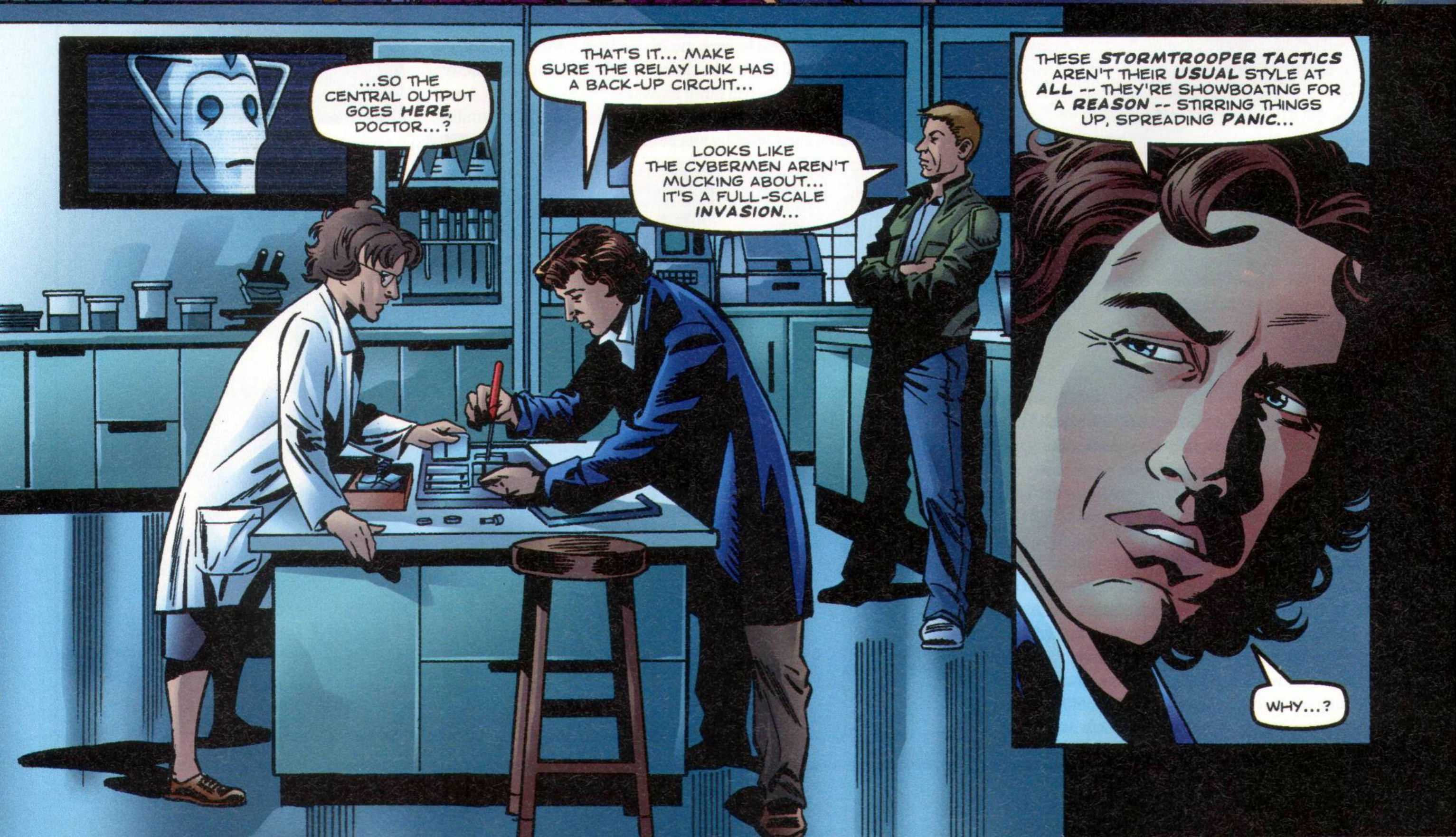


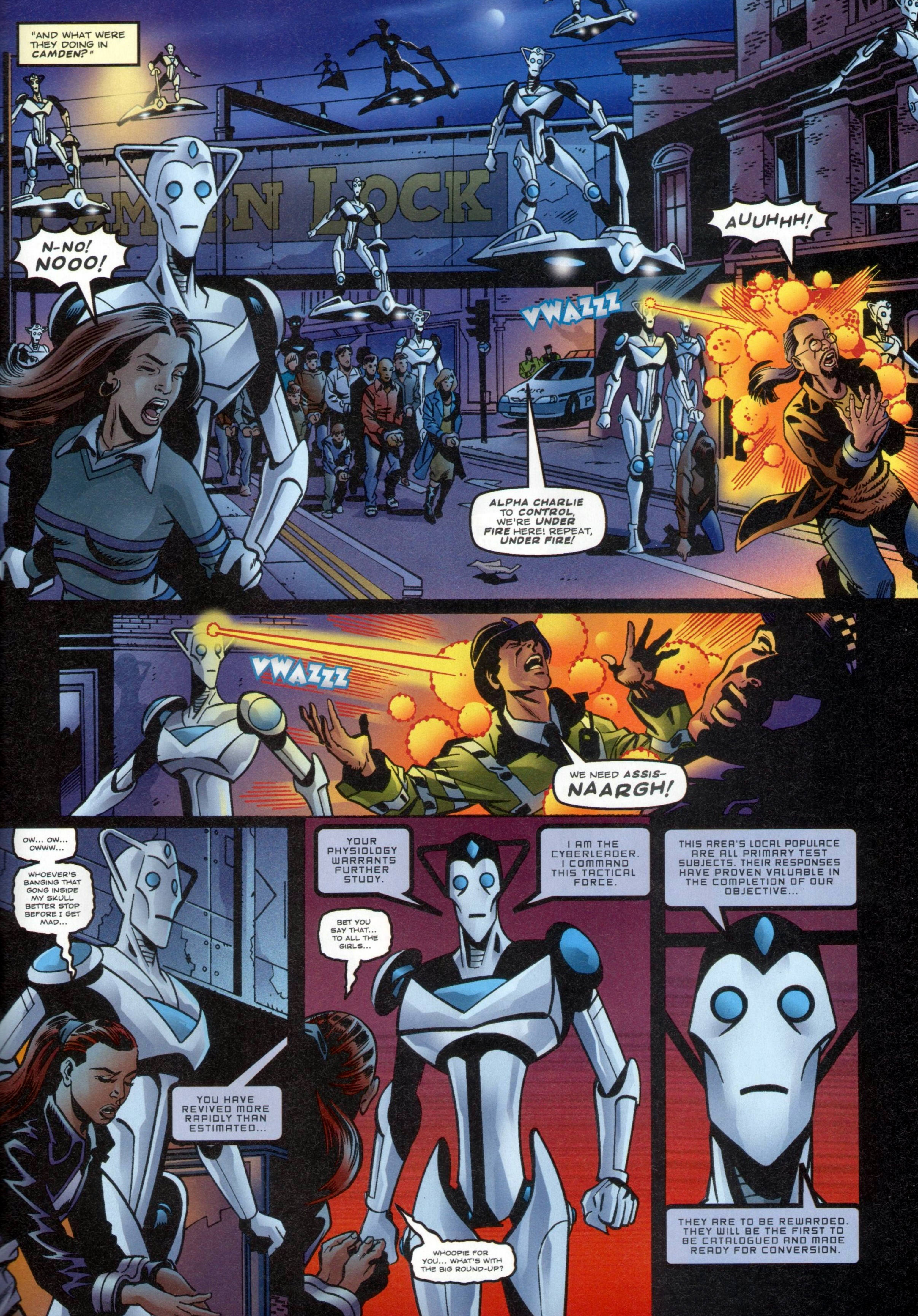

WE INTERRUPT THIS PROGRAMME
CENTRAL LONDON UNDER SEIGE
UNIDENTIFIED SILVER FIGURES
FIRST SPO
MASSIVE AIRCRAFT ABOVE THE HOUSES OF
WIDESPREAD CAR FAILURE TRAPPING THOUSANDS
PRIME MINISTER UNCONFIRMED
NO HOSTILE ACTION SO FAR BUT
IGNORING ALL ATTEMPTS TO MAKE CONTACT

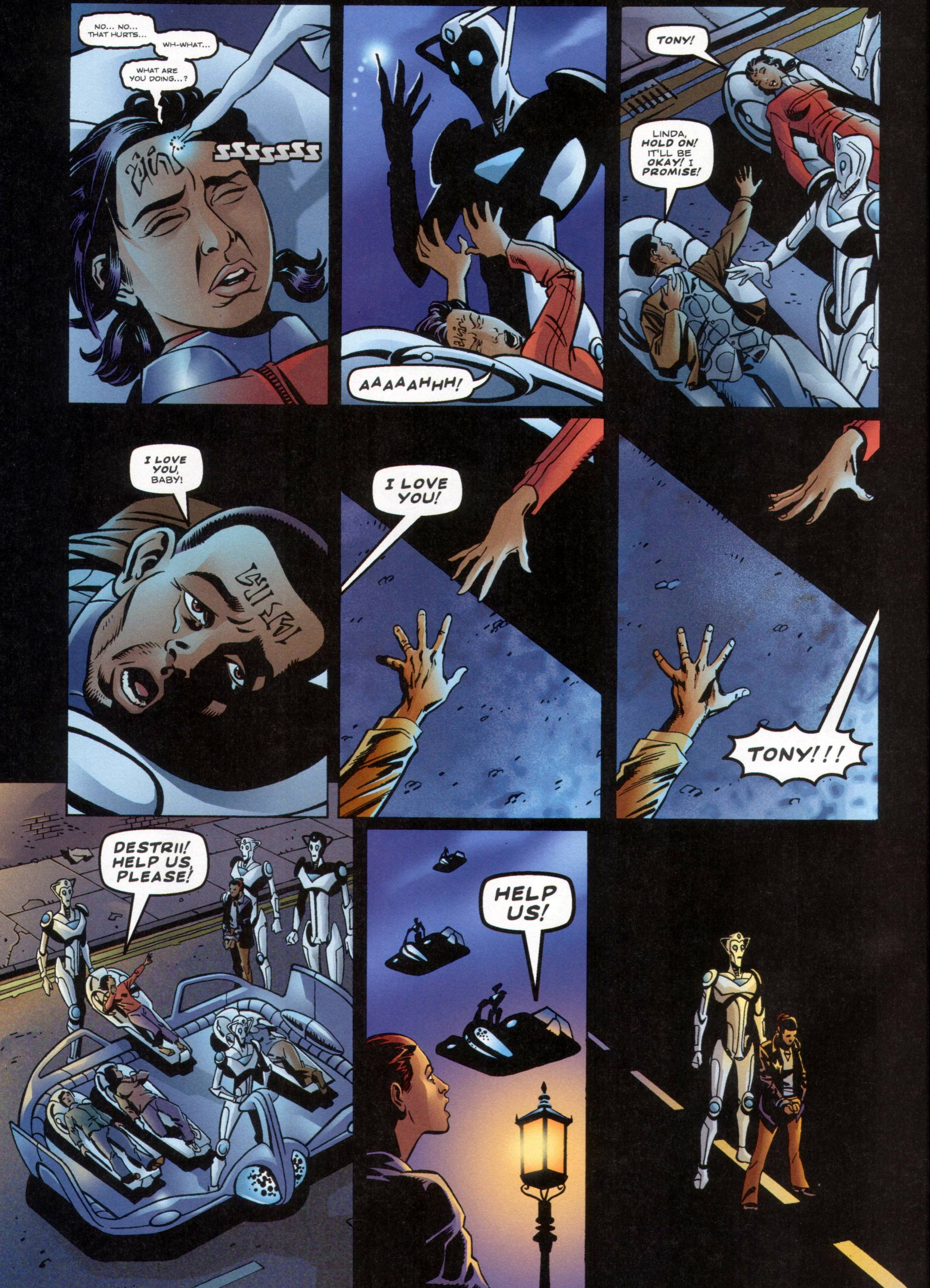
THE FLOOD

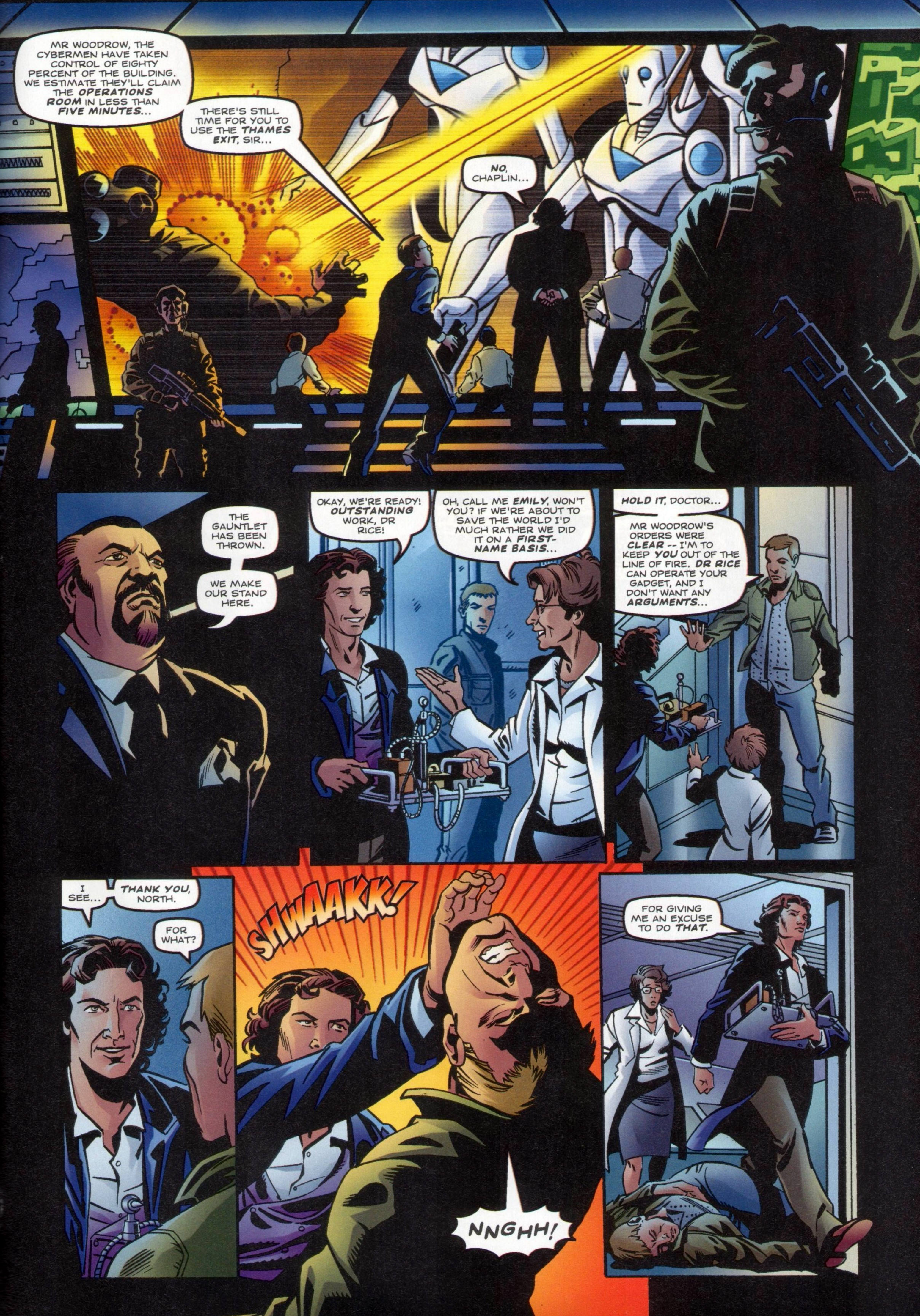
PART FIVE

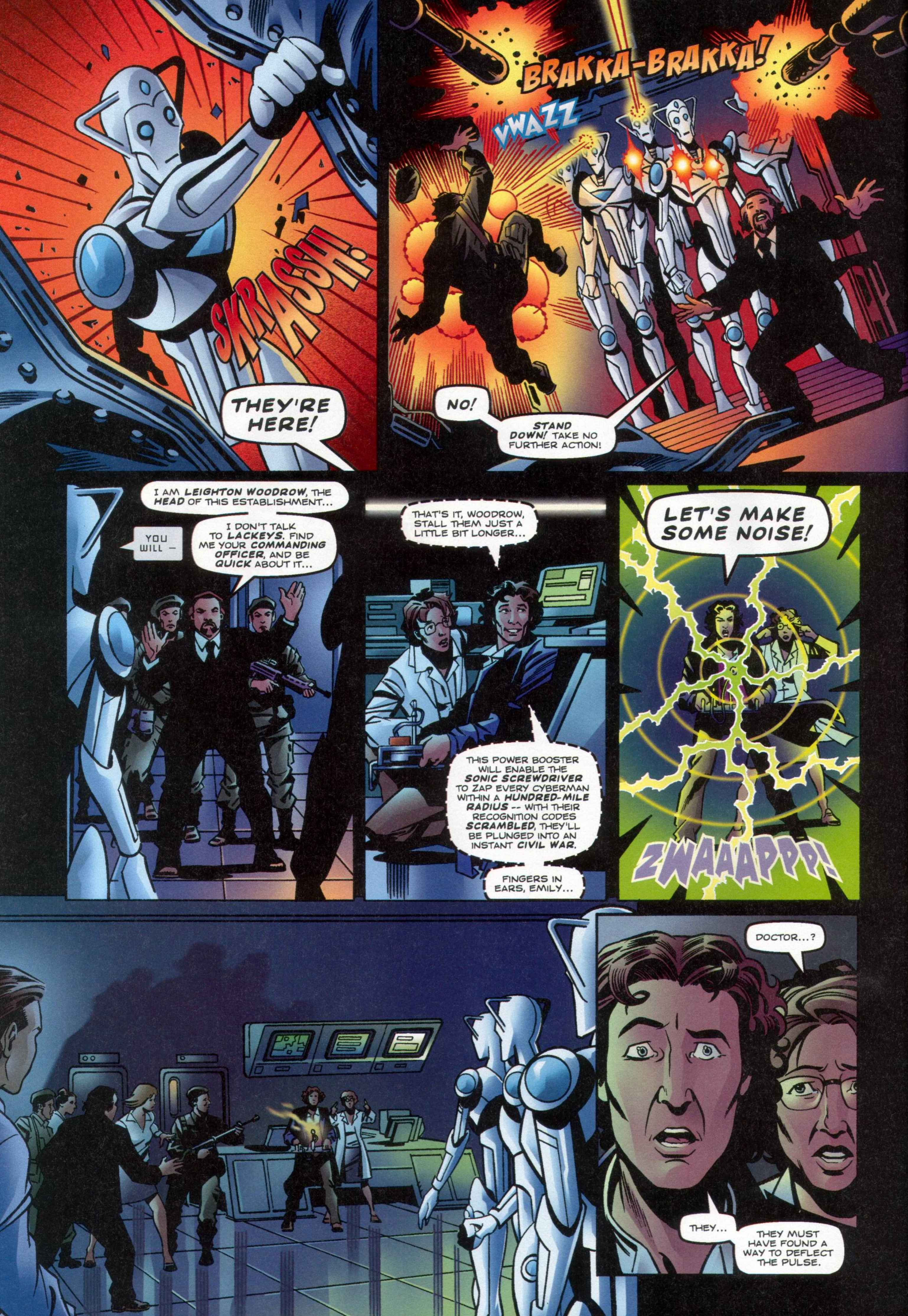
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY**
INKING: **DAVID A. ROACH** COLOURS: **ADRIAN SALMON**
LETTERING: **ROGER LANGRIDGE** EDITOR: **CLAYTON HICKMAN**
CYBERMEN CREATED BY **GERRY DAVIS & KIT PEDLER**

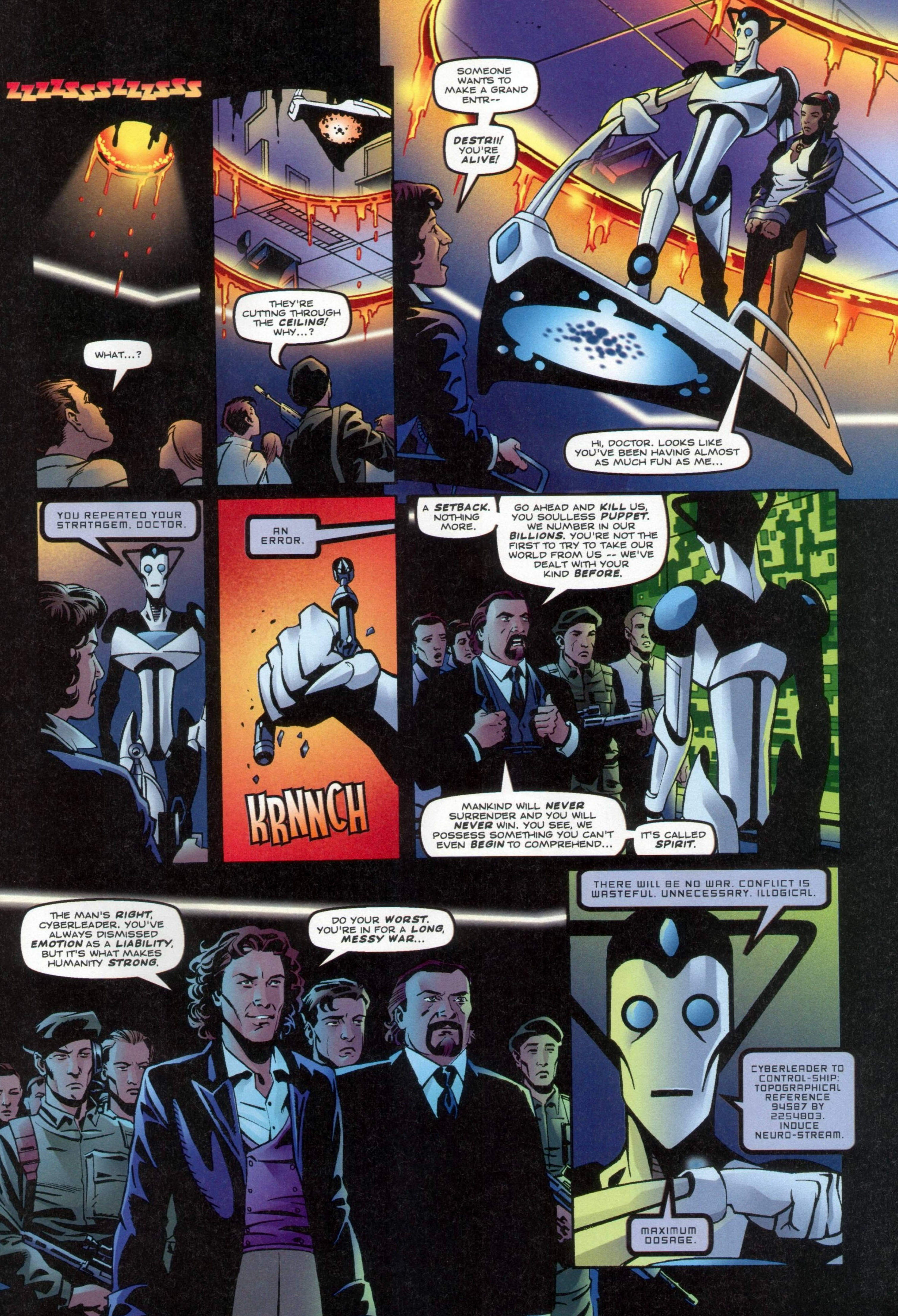

...SO THE CENTRAL OUTPUT GOES HERE, DOCTOR...?
THAT'S IT... MAKE SURE THE RELAY LINK HAS A BACK-UP CIRCUIT...
LOOKS LIKE THE CYBERMEN AREN'T MUCKING ABOUT... IT'S A FULL-SCALE INVASION...
THESE STORMTROOPER TACTICS AREN'T THEIR USUAL STYLE AT ALL -- THEY'RE SHOWBOATING FOR A REASON -- STIRRING THINGS UP, SPREADING PANIC...
WHY...?

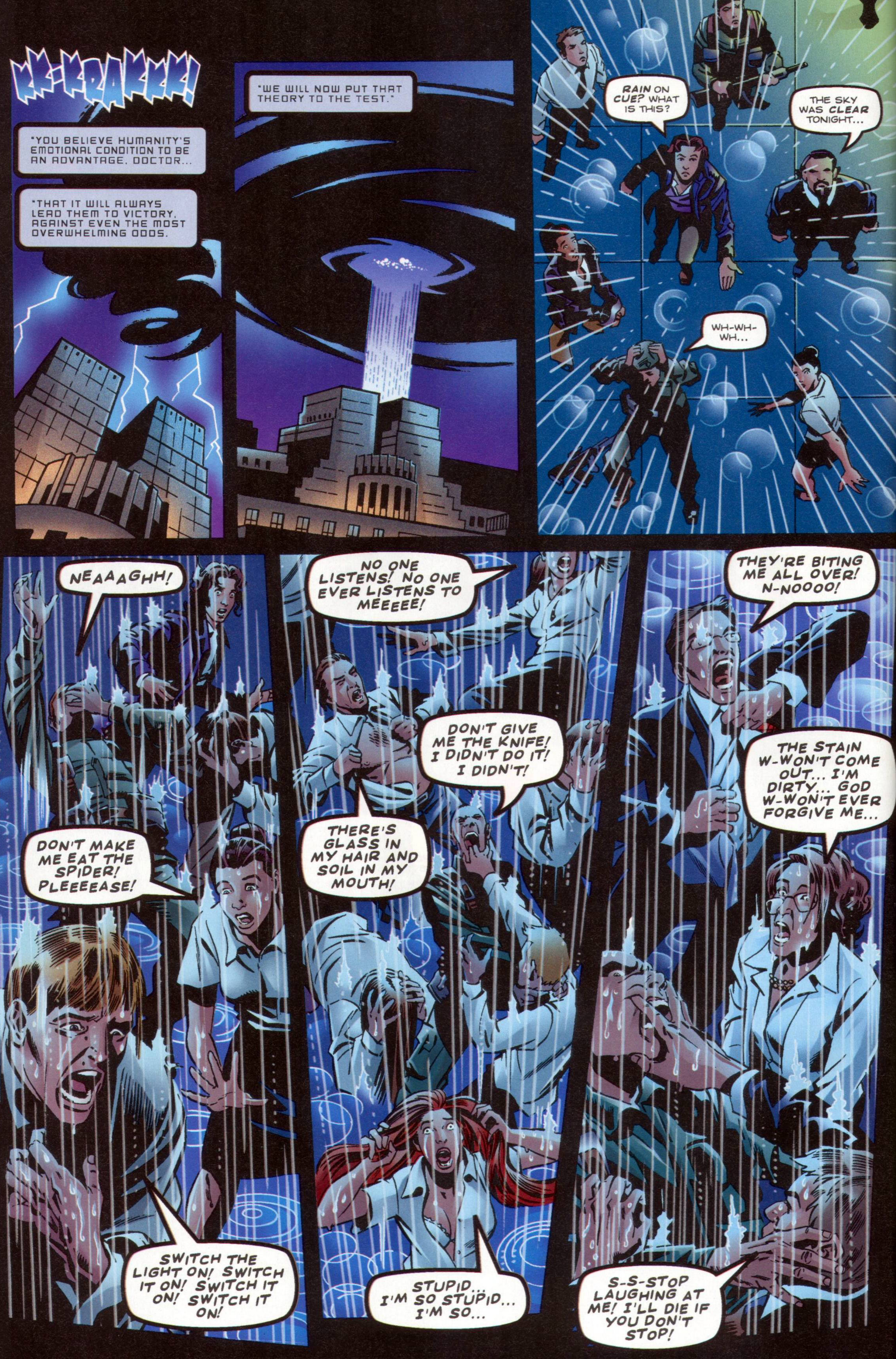

"AND WHAT WERE THEY DOING IN CAMDEN?"
LOCK
N-NO! NOOO!
AUUHHH!
VWAZZZ
ALPHA CHARLIE TO CONTROL, WE'RE UNDER FIRE HERE! REPEAT, UNDER FIRE!
VWAZZZ
WE NEED ASSIS- NAARGH!
OW... OW... OWWW...
WHOEVER'S BANGING THAT GONG INSIDE MY SKULL BETTER STOP BEFORE I GET MAD...
YOU HAVE REVIVED MORE RAPIDLY THAN ESTIMATED...
YOUR PHYSIOLOGY WARRANTS FURTHER STUDY.
BET YOU SAY THAT... TO ALL THE GIRLS...
I AM THE CYBERLEADER. I COMMAND THIS TACTICAL FORCE.
WHOOPIE FOR YOU... WHAT'S WITH THE BIG ROUND-UP?
THIS AREA'S LOCAL POPULACE ARE ALL PRIMARY TEST SUBJECTS. THEIR RESPONSES HAVE PROVEN VALUABLE IN THE COMPLETION OF OUR OBJECTIVE...
THEY ARE TO BE REWARDED. THEY WILL BE THE FIRST TO BE CATALOGUED AND MADE READY FOR CONVERSION.

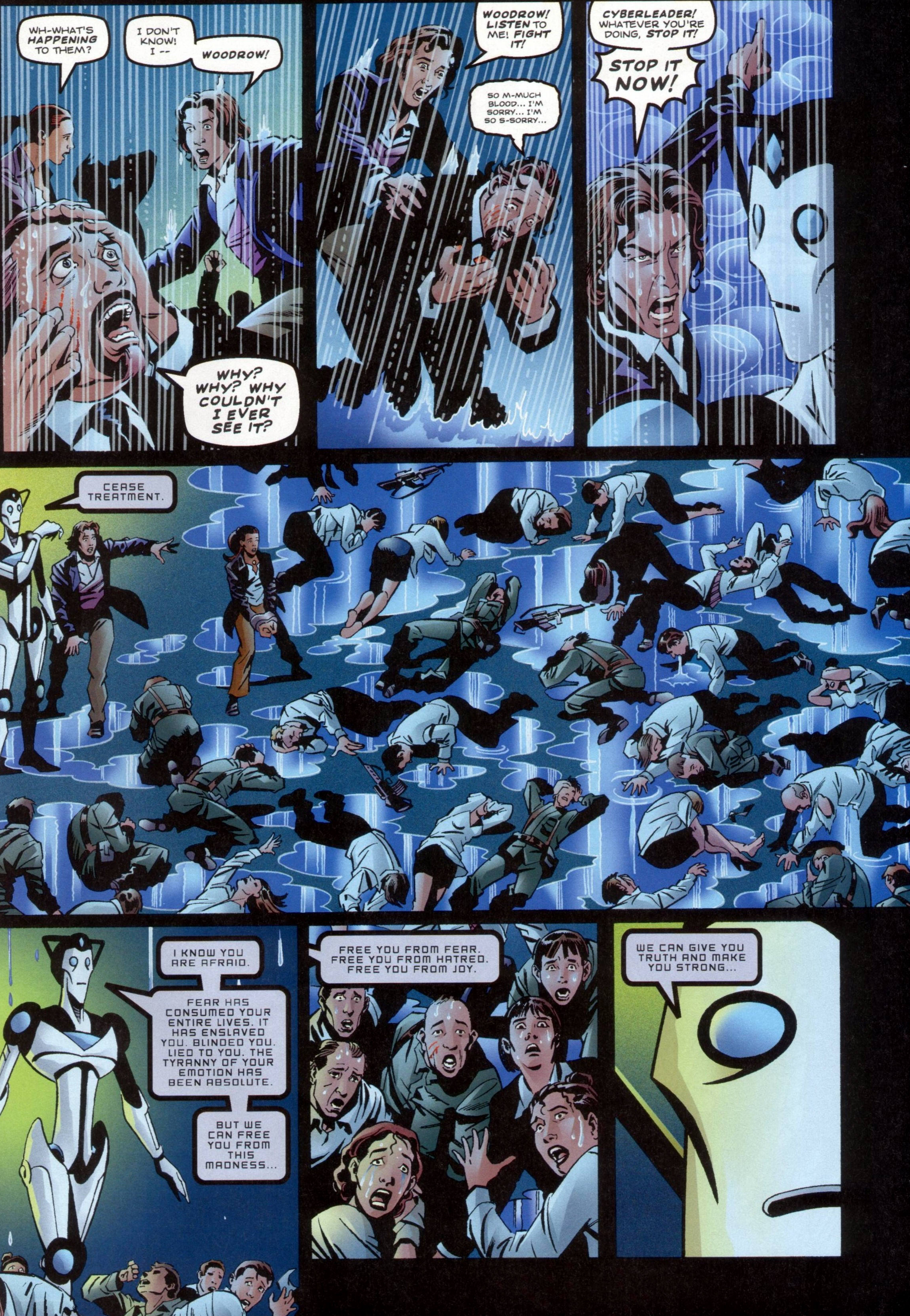

NO... NO... THAT HURTS...
WH-WHAT...
WHAT ARE YOU DOING...?
SSSSSSS
AAAAAHHH!
TONY!
LINDA, HOLD ON! IT'LL BE OKAY! I PROMISE!
I LOVE YOU, BABY!
I LOVE YOU!
TONY!!!
DESTRII! HELP US, PLEASE!
HELP US!

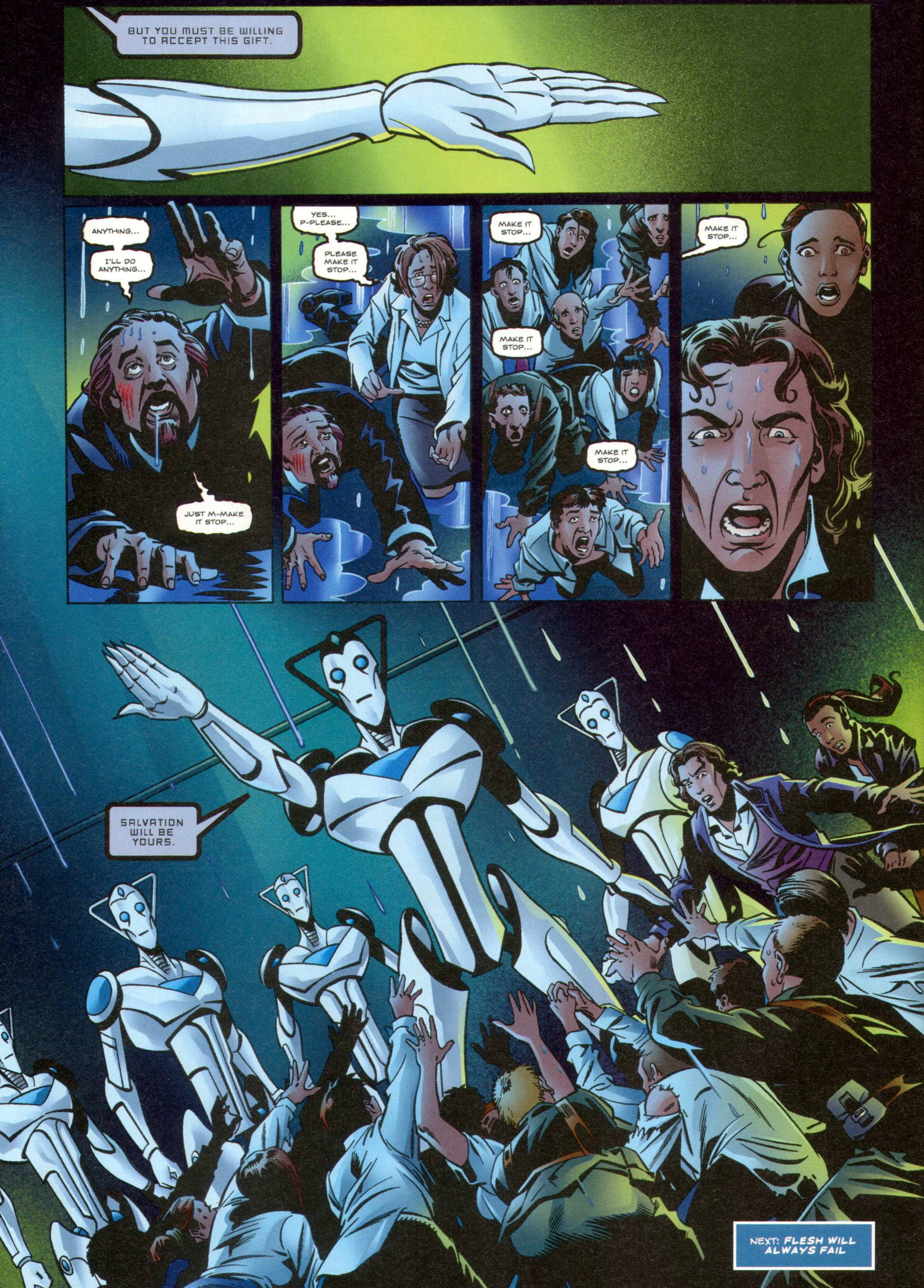

MR WOODROW, THE CYBERMEN HAVE TAKEN CONTROL OF EIGHTY PERCENT OF THE BUILDING. WE ESTIMATE THEY'LL CLAIM THE **OPERATIONS ROOM** IN LESS THAN **FIVE MINUTES**...
THERE'S STILL TIME FOR YOU TO USE THE **THAMES EXIT**, SIR...
NO, CHAPLIN...
THE GAUNTLET HAS BEEN THROWN.
WE MAKE OUR STAND HERE.
OKAY, WE'RE READY! **OUTSTANDING** WORK, DR RICE!
OH, CALL ME **EMILY**, WON'T YOU? IF WE'RE ABOUT TO SAVE THE WORLD I'D MUCH RATHER WE DID IT ON A **FIRST-NAME BASIS**...
HOLD IT, DOCTOR...
MR WOODROW'S ORDERS WERE **CLEAR** -- I'M TO KEEP **YOU** OUT OF THE LINE OF FIRE. **DR RICE** CAN OPERATE YOUR GADGET, AND I DON'T WANT ANY **ARGUMENTS**...
I SEE...
THANK YOU, NORTH.
FOR WHAT?
SHWAAKK!
NNGHH!
FOR GIVING ME AN EXCUSE TO DO **THAT**.


SKRASSH!
THEY'RE HERE!
BRAKKA-BRAKKA!
VWAZZ
NO!
STAND DOWN! TAKE NO FURTHER ACTION!
I AM LEIGHTON WOODROW, THE HEAD OF THIS ESTABLISHMENT...
YOU WILL —
I DON'T TALK TO LACKEYS. FIND ME YOUR COMMANDING OFFICER, AND BE QUICK ABOUT IT...
THAT'S IT, WOODROW, STALL THEM JUST A LITTLE BIT LONGER...
THIS POWER BOOSTER WILL ENABLE THE SONIC SCREWDRIVER TO ZAP EVERY CYBERMAN WITHIN A HUNDRED-MILE RADIUS -- WITH THEIR RECOGNITION CODES SCRAMBLED, THEY'LL BE PLUNGED INTO AN INSTANT CIVIL WAR.
FINGERS IN EARS, EMILY...
LET'S MAKE SOME NOISE!
ZWAAAPPP!
DOCTOR...?
THEY...
THEY MUST HAVE FOUND A WAY TO DEFLECT THE PULSE.


ZZZZSSSZZZZSSS
WHAT...?
THEY'RE CUTTING THROUGH THE CEILING! WHY...?
SOMEONE WANTS TO MAKE A GRAND ENTR--
DESTRII! YOU'RE ALIVE!
HI, DOCTOR. LOOKS LIKE YOU'VE BEEN HAVING ALMOST AS MUCH FUN AS ME...
YOU REPEATED YOUR STRATAGEM, DOCTOR.
AN ERROR.
KRNNCH
A SETBACK. NOTHING MORE.
GO AHEAD AND KILL US, YOU SOULLESS PUPPET. WE NUMBER IN OUR BILLIONS. YOU'RE NOT THE FIRST TO TRY TO TAKE OUR WORLD FROM US -- WE'VE DEALT WITH YOUR KIND BEFORE.
MANKIND WILL NEVER SURRENDER AND YOU WILL NEVER WIN. YOU SEE, WE POSSESS SOMETHING YOU CAN'T EVEN BEGIN TO COMPREHEND...
IT'S CALLED SPIRIT.
THE MAN'S RIGHT, CYBERLEADER. YOU'VE ALWAYS DISMISSED EMOTION AS A LIABILITY, BUT IT'S WHAT MAKES HUMANITY STRONG.
DO YOUR WORST. YOU'RE IN FOR A LONG, MESSY WAR...
THERE WILL BE NO WAR. CONFLICT IS WASTEFUL. UNNECESSARY. ILLOGICAL.
CYBERLEADER TO CONTROL-SHIP: TOPOGRAPHICAL REFERENCE 94587 BY 2254803. INDUCE NEURO-STREAM.
MAXIMUM DOSAGE.


KK-KRAKKK!
"YOU BELIEVE HUMANITY'S EMOTIONAL CONDITION TO BE AN ADVANTAGE, DOCTOR...
"THAT IT WILL ALWAYS LEAD THEM TO VICTORY, AGAINST EVEN THE MOST OVERWHELMING ODDS.
"WE WILL NOW PUT THAT THEORY TO THE TEST."
RAIN ON CUE? WHAT IS THIS?
THE SKY WAS CLEAR TONIGHT...
WH-WH-WH...
NEAAAGHH!
DON'T MAKE ME EAT THE SPIDER! PLEEEEASE!
SWITCH THE LIGHT ON! SWITCH IT ON! SWITCH IT ON! SWITCH IT ON!
NO ONE LISTENS! NO ONE EVER LISTENS TO MEEEEE!
DON'T GIVE ME THE KNIFE! I DIDN'T DO IT! I DIDN'T!
THERE'S GLASS IN MY HAIR AND SOIL IN MY MOUTH!
STUPID... I'M SO STUPID... I'M SO...
THEY'RE BITING ME ALL OVER! N-NOOOO!
THE STAIN W-WON'T COME OUT... I'M DIRTY... GOD W-WON'T EVER FORGIVE ME...
S-S-STOP LAUGHING AT ME! I'LL DIE IF YOU DON'T STOP!


WH-WHAT'S HAPPENING TO THEM?
I DON'T KNOW! I --
WOODROW!
WHY? WHY? WHY COULDN'T I EVER SEE IT?
WOODROW! LISTEN TO ME! FIGHT IT!
SO M-MUCH BLOOD... I'M SORRY... I'M SO S-SORRY...
CYBERLEADER! WHATEVER YOU'RE DOING, STOP IT!
STOP IT NOW!
CEASE TREATMENT.
I KNOW YOU ARE AFRAID.
FEAR HAS CONSUMED YOUR ENTIRE LIVES. IT HAS ENSLAVED YOU. BLINDED YOU. LIED TO YOU. THE TYRANNY OF YOUR EMOTION HAS BEEN ABSOLUTE.
BUT WE CAN FREE YOU FROM THIS MADNESS...
FREE YOU FROM FEAR. FREE YOU FROM HATRED. FREE YOU FROM JOY.
WE CAN GIVE YOU TRUTH AND MAKE YOU STRONG...


BUT YOU MUST BE WILLING TO ACCEPT THIS GIFT.
ANYTHING...
I'LL DO ANYTHING...
JUST M-MAKE IT STOP...
YES... P-PLEASE...
PLEASE MAKE IT STOP...
MAKE IT STOP...
MAKE IT STOP...
MAKE IT STOP...
MAKE IT STOP...
SALVATION WILL BE YOURS.
NEXT: FLESH WILL ALWAYS FAIL

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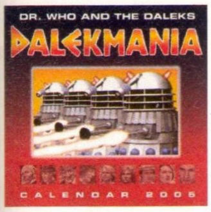

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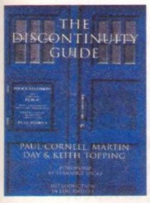

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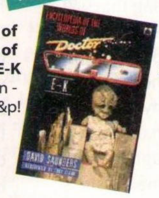

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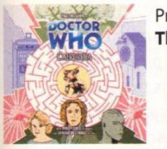

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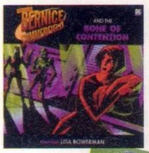

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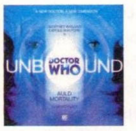

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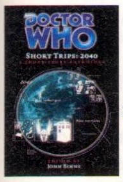

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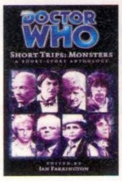

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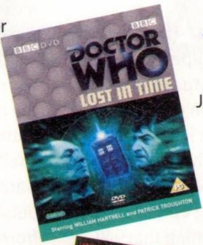

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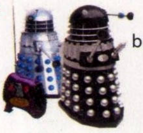

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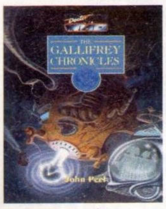

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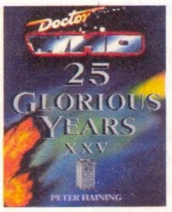

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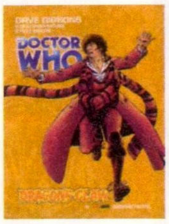

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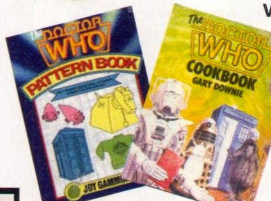

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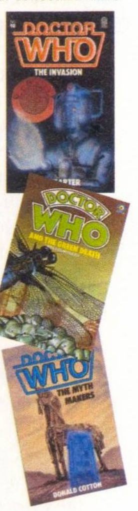

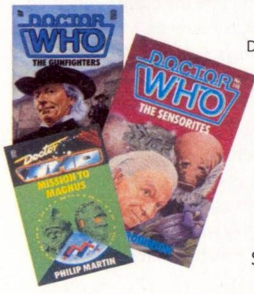

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DWM REVIEWS

DOCTOR WHO: LOST IN TIME

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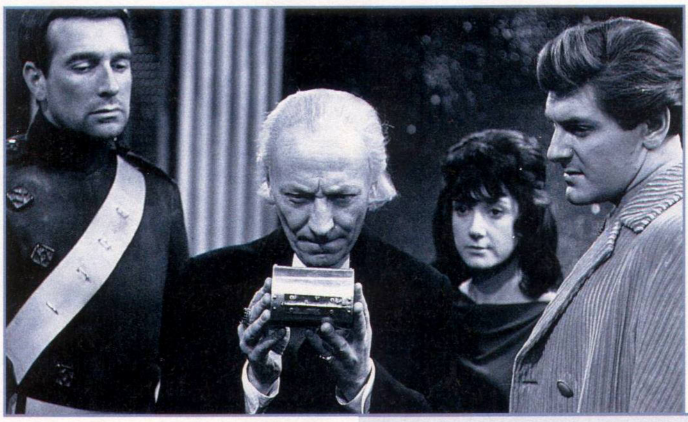
REVIEWER VANESSA BISHOP

Lost in Time is a collection of 18 episodes from incomplete William Hartnell and Patrick Troughton stories. It's a large haul, three discs with commentaries and a raft of special features made up of surviving clips and various other material. The surviving episodes stretch over five years of *Doctor Who* and so are incredibly mixed, both in story type and quality. Disc One – *The Crusade* 1 and 3, *The Daleks' Master Plan*: the newly recovered *Day of Armageddon* and Episodes 5 and 10, and *The Celestial Toymaker* Episode 4 – is basically the show's early format, a past, future and sideways story. I've been around just long enough to remember when the 'sideways' *Toymaker* 4 was still missing, and very much a story everyone wanted to see. Surrealism was big in the mid-1980s – at least it was until *Toymaker* 4 turned up and killed it stone dead. Its clunkily-directed game of Deadly Hopscotch has effectively wiped the story off most people's Must See list, even though there's evidence in the set photographs that its other episodes are significantly better – at least in terms of design, if not plot.

The reversal in *Toymaker*'s fortunes show the problems recovered episodes have in living up to the hype of their own reputation. *The Underwater Menace*, *The Wheel in Space* and *The Space Pirates* are also stories whose larger reputations have suffered in the withering reality of their remaining episodes – unfairly, I think, in *The Underwater Menace*'s case. I have a deep suspicion that this story is actually great fun. The Australian 'censor clips' of the operating theatre look suitably nasty, and it's a television 'rule of thumb' that anything with Colin Jeavons in it can't be all bad – even *K9 and Company*! Director Julia Smith is certainly doing a lot more than Michael Hart in *The Space Pirates*, or Tristan DeVere Cole in *Wheel*. *Wheel*'s episodes suffer from having no long shadows for the Cybermen to hide in and having rather too much of the drama conveyed through monitor screens.

In many ways, *Lost in Time* isn't really about what we've got but what we *haven't*. Like its title makes clear, it's about what we've lost. It's also about improved picture and sound quality. *Lost in Time* frees its episodes from the scratchy nightmares of the 1990s VHS *Years* tapes they were previously available on. I try to avoid the idea that the Restoration Team's clean-up and transformation of black-and-white material is like watching something brand new, as that sounds silly – as though the appreciation of an episode somehow hinges not on the drama, but whether you can read the washing label on an extra's shirt. But I might have to capitulate, gush and swoon, and join the band on this one. *The Moonbase* and *The Abominable Snowmen* are particular benefactors, the Cybermen's Moon-walk now looking as pristine and pin-sharp as the serial's publicity pictures. In a lot of ways, *The Moonbase* represents what everyone expects from the Patrick Troughton era – a dark and claustrophobic atmosphere and an isolated setting. *The Moonbase* was the mood template people carried with them when they used to dream about *The Tomb of the Cybermen*, and they are the best individual Troughton episodes we have.



I relayed my admiration for *The Faceless Ones* 1 and 3 and *The Web of Fear* 1 last year when they were released alongside *The Reign of Terror* (**DWM** 337) and my thoughts haven't changed. *The Crusade* and *The Evil of the Daleks* are also superior episodes. *Evil* 2 is a strong and richly acted episode to a story I'm rather sceptical of, but like *The Enemy of the World* 3, in which Troughton also plays the villainous Salamander, it contains a lot that's representative of – its Victorian period and, in the absence of *The Power of the Daleks*, a good confrontation between the Daleks and the Second Doctor. The serious and weighty *Crusade* is brilliant in all respects, Douglas Camfield bringing the drama incredibly close to the lens, filling the screen with people's faces and drawing the viewer right into the very centre of the action – something that can be seen on all his *Lost in Time* episodes, and particularly *Day of Armageddon*.

In the short term of course, *Day of Armageddon* will be *Lost in Time*'s star attraction and main selling point. In plot terms it's a pretty good episode to have discovered. The whole of *Master Plan*'s story centres around the Doctor's theft of the Time Destructor's taranium core, and this is the episode in which it happens. There are also a number of pleasing links to the stories immediately preceding it – the Doctor handing Bret Vyon the tape message Marc Cory recorded in *Mission to the Unknown*, and short-term companion Katarina still talking the language of *The Myth Makers* from where she was snatched. As *Day of Armageddon* is Katarina's only surviving episode, I feel compelled to say something that will sum her contribution up – but to be honest, there isn't a lot to work with. Adrienne Hill's performance is perfectly competent but she's pretty much acting on her own. Her character's brief – to view everything through the eyes of a Trojan hand-maiden – means she's unable to hold much of a conversation with anyone else. Other characters either correct her or just ignore her. No wonder she's started talking to herself by the end of the episode. Nicholas Courtney's Bret Vyon, on the other hand, is a different kettle of Space Security Service fish altogether. So much of Courtney's performance is reassuringly 'Brigadierish' that Vyon feels familiar and easy to like right from the start.

Day of Armageddon's main gift to this patchwork of surviving episodes, however, is its weird and evil collection of alien delegates, a slightly different mix to those seen in the photos from *Mission to the Unknown* – everyone's new favourite being the white, bald-headed one with the stripy body, covered in chocolate muffins, and who moves in slow motion. It's unexpected details like this that remind you what you're missing. A BBC soundtrack can lead a delegate to Kembel but it cannot make him walk. As it was *Day of Armageddon*'s recovery that green-lighted *Lost in Time*'s release, it's fitting it should turn out to be one of its best episodes.

> **"DAY OF ARMAGEDDON** IS SURELY **LOST IN TIME**'S STAR ATTRACTION ..."

DVD EXTRAS

I'm not even going to attempt a detailed examination of *Lost in Time*'s many 'Extras' – to go through them all would have just ended up as a list. Briefly, though, *Lost in Time* is a thoroughly comprehensive, 'story by story' bringing-together of every scrap of material from *Doctor Who*'s missing episodes, including the Australian and New Zealand censor cuts, the 8mm off-air clips, special effects footage and location work. I must say I find the whole package absolutely compulsive, if – due to the inclusion of the *Missing Years* documentary updated to include the discoveries of *The Crusade* and *Master Plan* episodes – prone to repeat itself. Saying that, I much preferred to watch the Australian censor clips outside of the documentary, and away from Frazer Hines' acceptable, and Deborah Watling's googly-eyed and quite unnatural, presentation, so it would have been nice to have had the same option on the *Galaxy 4* footage. In the main, though, the presentation of the material is faultless, with much improved picture quality on a number of the items, especially the location film of *The Smugglers* and *The Abominable Snowmen*.

The recently-recovered BBC trailer for *The Power of the Daleks* turns out to be an abrupt little thing, and, in the way it's so still, peculiarly familiar from John Cura's telesnaps. My pick of the new material on this DVD is the studio footage of *Fury from the Deep*, which is hugely impressive in both scale and foamy spectacle, and will no doubt keep the story held in high regard.

There isn't a lot about *Lost in Time* that could be improved, but I did find its commentaries a bit mixed. The Troughton episodes *The Evil of the Daleks*, *The Abominable Snowmen* and *The Web of Fear* suffer from some painfully slow and predictable anecdotes from Deborah Watling, Derrick Sherwin and Tristan DeVere Cole's production-based *Wheel in Space* commentary is much stronger. The Hartnell commentaries, on the other hand – *Crusade* 3, with Julian Glover, and *The Daleks' Master Plan* 2, with Peter Purves, Kevin Stoney and Ray Cusick – are superb examples, animated and candid. How marvellous to hear Julian Glover say he'd loved to have played the Doctor, and Purves drawing on his old presenter skills to keep *Master Plan*'s conversation flowing, not to mention our Peter being so marvellously passionate about it all. Purves has clearly had a Damascus moment where *Doctor Who*'s concerned. He's now totally unrecognisable from the reluctant ex-companion who used to dismiss pretty much all his work on the show. My guess is it's recording all those BBC soundtracks. If I were the Restoration Team, I'd be busy thinking up ways of using him again ... on a release of *The Ark*, perhaps? DWM

Fluid Links

We the Asthmatics!

"Are you *the* Matt Jones?"

The question throws me. Being neither a celebrity nor having been convicted of a listed crime, I immediately assume that this particular 'Matt Jones' cannot possibly be me. My questioner is a very young, very drunk gay runner on the drama series I'm producing. He leans forward, slightly unsteadily, in the black cab we're sharing with several other drunk colleagues on our first Work's Night Out.

"Did you used to write *Fluid Links*?"

Ah. Gay *Doctor Who* fans – throw a Dapol Dalek in the world of TV and you're bound to hit at least three of us.

"I couldn't believe that someone wrote about being gay in **DWM**!" he slurs, more than just slightly. I try to be all modest and cool as if this sort of thing happens to me all the time, but the runner is undeniably cute and, I must shamefully confess, I'm rather enjoying the attention. "It meant so much," he continues, "I was fourteen and in the closet when I read that."

Fourteen?! My intoxicated smile dies on my face. I suddenly feel two hundred and fifty years old. Oh **DWM**, my dear old thing, has it really been so long?

The wheel turns, civilisation grows, as Panna from *Kinda* would say. It seems unfathomable today, that only eight years ago a closeted fourteen-year-old might find some comfort in a magazine contributor coming out. But it brought an old puzzle to mind – what is it about *Doctor Who* that seems to so completely capture a young gay boy's heart? Why, in short, are so many *Doctor Who* fans gay?

Why are so many Doctor Who fans gay?

Now I am not the first person to ask this question. But the usual answers – that the Doctor doesn't have much sexual interest in women and isn't very macho – don't really stand up to more than a cursory inspection. After all, the good Doctor doesn't exhibit any sexual interest in men either. And lots of gay men like *Star Trek* – and aren't remotely put off by Captain Kirk's liking of skirt and skirmishes.

The more I think about it, the more I suspect we've been asking the wrong question. Perhaps what we should be asking is why so many straight boys *stop* being fans. Back in my school, *all* the boys were *Doctor Who* fans. At least they were until puberty kicked in. It was only after the first flush of hormones that things changed. Suddenly the playground game was flirting – and knowing the difference between Mondas and Telos wasn't exactly an advantage.

Those of us who couldn't or wouldn't compete in the new world of impressing girls carried on talking about *Doctor Who*, because with no girls to impress there was no reason not to talk about all the things we always had. We were the fat kids, the wheezing asthmatics, the effeminate boys – lurking in the library and computer room, keeping out of direct sunlight and the hormonal battleground that was the common room and dining hall. And it was us who grew up to be life-long fans.

You see I don't think *Doctor Who* has a specific appeal to gay men – I just think it strikes a particularly strong cord with anyone who's ever felt like an outsider, who's had a whiff of discrimination, bullying or being ostracised from the mainstream. And that unfortunately just happens to include more than its fair share of gay boys.

I'm not trying to offend anyone, really I'm not, but I do think there's a kernal of truth behind the image of the *Doctor Who* fan as an anorak-clad runny-nosed wimp, because that's just a sneering stereotype of someone who doesn't fit in.

Perhaps I'm wrong, perhaps it was just me and my friends. Perhaps the rest of you were the cool kids, the stars of track and field I feared and so secretly desired. Perhaps you scored a hat-trick on the football pitch, then snogged the prettiest girl in the school before racing home to lovingly type up your critique of established Dalek continuity. But, you know, somehow I doubt it.

For those of us for whom conformity (and goal scoring) wasn't an option, the Doctor was there to say it was okay. The Doctor wouldn't care if you were podgy, geeky or fey – after all, he let Adric travel with him! This was a man who respectfully introduced himself to chickens, who picked up the telephone and announced cheerfully to the operator, "I'll speak to anyone!"

And whilst, looking back, it's not hard to see why he had such appeal to closeted gay teenagers like me – it'd be a mistake to try to make an exclusive claim for the Doctor's affections. The whole point of the character is that he's willing to intervene to help anyone in trouble, anyone on the outside. The Doctor's ongoing battle – whether against the Daleks, the Cybermen or Helen A – has always been against those who stamp down on unsuitable feelings, who hate people who are different or don't fit in. Whoever – whatever – they are. And as Russell T Davies so eloquently argued in *Bob & Rose*, that's a good fight. For anyone. For *everyone*.

I've no idea what it's like to be gay and fourteen these days. From a couple of decades away, it certainly looks easier. There are out gay presenters on Saturday morning TV, and gay boys snog on *Corrie* – the last known proper *Doctor Who* timeslot! I sure as hell hope that the world has turned and that civilisation has grown. And if things haven't changed that much, then it's particularly welcome that the Doctor – in the safest of hands – is poised ready to return.

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So lets pull on our anoraks, fire up our inhalers. For the adventure begins again ...

Matt Jones

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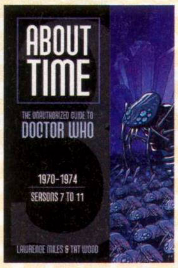

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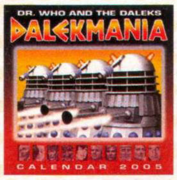

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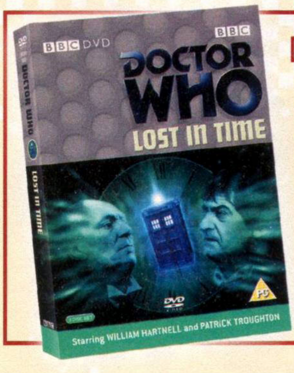

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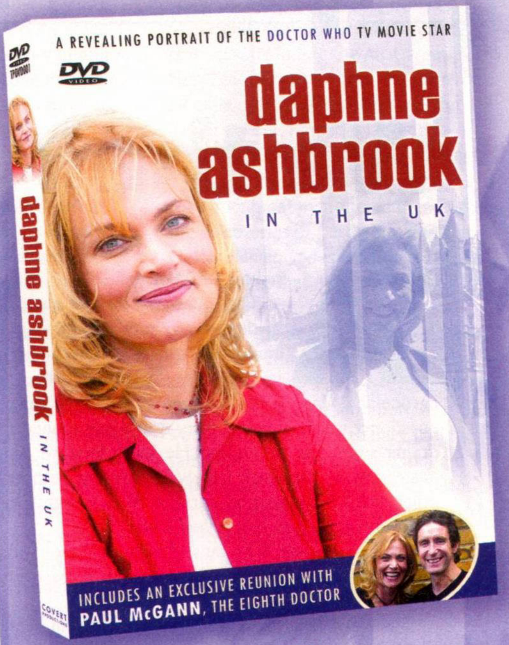
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sky·watch

Dateline: August, 1958.
Subject: An encounter of the second kind.
Witness: Seymour Madness.
Location: Frinton-on-Sea, Essex.

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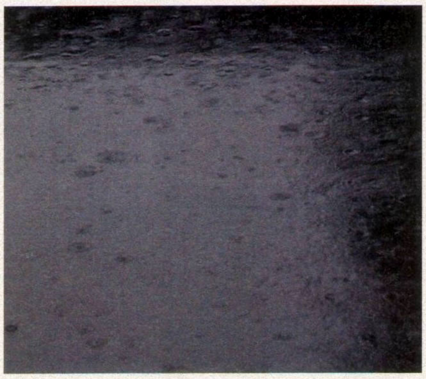
"I was out walking my dog by the golf links at about eight o'clock when I became aware of a strange, unearthly pattering sound. Then I realised that there were literally thousands, if not millions, of tiny droplets of what looked like water, falling out of the sky all around me. Whether these droplets were discharged from a UFO's fuel tanks, or maybe even members of an alien life-form itself, I could only guess at. But one thing was certain: it lasted for nearly fifteen minutes, and afterwards the ground was damp as far as the eye could see."

To this day the incident remains shrouded in mystery. There was no official inquiry into the phenomenon, and sceptics claim it was nothing more than a clever hoax. But UNIT believes differently, and the question remains – just what did happen that night in 1957?



Nº 21 THE MYRKA

KNOW YOUR ENEMY

SUBJECT: The Myrka
PLANET OF ORIGIN: Earth
WEAPONARY: Lethal webbed claws, and electric charge in tail equivalent to 50,000 volts.

SOCIAL STRUCTURE: Dull-witted marine sauropod subservient to the noble Silurian Triad.

HISTORY: Intelligence reports suggest that the Myrka is a creature of the inkiest depths, dating back to the Silurian era or the Eocene era or whatever. Its strength makes it a fearsome opponent – the Myrka is capable of crushing heavy bulkhead doors as if they were made of foam rubber, and its thick reptilian hide is impervious to blaster fire and kung fu. It also has the habit of exuding a noxious green paint-like substance which it smears on its enemies at will.

UNIT's scientific advisor – code name, the Doctor – reports that the Myrka's one weakness is light, which illuminates its shortcomings and, in sufficiently high ultraviolet doses, kills it stone dead. All UNIT members holidaying in coastal areas are urged to be on their guard and report any Myrka sightings immediately.

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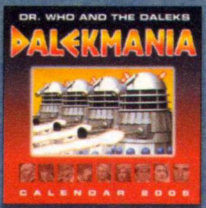

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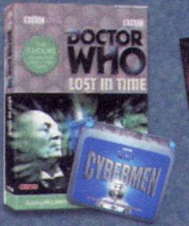

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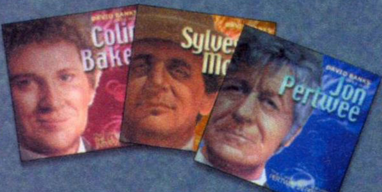

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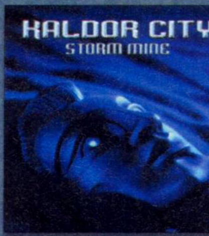

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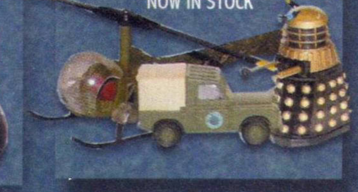

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by **The Watcher**

It's the end, but . . .

Readers with long barrows and short circuits will in all probability be more appalled than a pack of feral Romanas to perceive that, for the second month running, your estimable editor Thin Cackly Moan has invited this rambling old fool back into the hallowed pages of **DWM**. Well, don't blame me – this whole anniversary thing has got quite out of hand if you ask me. And as for all this nostalgic poring over vintage issues of the magazine – pah! Nothing clever in that. Anyone can do it. We could, for example, turn the clock back to 1997, when **DWM** marked its 250th issue with a similarly celebratory edition, in which the then editor Rag-Tag Tilly included in his leader (and I quote) 'the promise that it won't happen again until issue 500'. Ha! Caught red-handed! Frankly, it's a disgrace. If I were you, I'd write a very stiff letter. On cardboard, perhaps. And maybe even post it too.

But anyway, let's move swiftly on. We **DWM** hacks know better than to bite the hand that lays the golden egg. 'Watcher,' I remember telling myself back in the days when I used to do this kind of thing on a monthly basis, 'You should never count your chickens until the stable door has flowed under the bridge.' And you know what? I was right.

Because just look what happens when you turn your back for five minutes: all of a sudden there's a whole new series of *Doctor Who* on the starting-blocks. Well thanks a bundle, Dame Providence: for five years I struggle at **DWM**'s coalface for new and diverting ways to pore over the same old bag of nonsense, and the minute I decide to pack it in, all of a sudden it's Christopher Eccleston this, and Russell T Davies that, and Cardiff shopping centre the other.

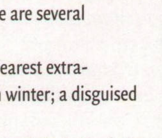
But as a matter of fact, I'm secretly rather relieved that I'm not required to deliver monthly musings on all this new stuff – because, rather to my surprise, it has rekindled in my jaded old breast the kind of excitement I haven't felt as a *Doctor Who* fan since the days when I was young enough to focus on the time-tunnel instead of the words that flashed up in front of it. In those days I had no idea whatsoever about who would be writing next week's story, or what monsters would be appearing in it, or who the guest stars were. It was a time of ignorance and of bliss.

As far as I can recall, the last *Doctor Who* title of which I knew nothing until the moment it popped up on screen was *Full Circle*. We weren't a *Radio Times* family, and for some reason the story hadn't yet been named in the pages of the year-old **DWM**, which had already blown such forthcoming monikers as *State of Decay* and, ahem, *Warrior Gate* (ah, **DWM** typos – they're awlays with us, you know). At the time I was just embarking on my career as a teenager, but wasn't yet old enough to appreciate that my alarmingly long 1970s hair was fast becoming distinctly uncool. Now, as I slap my balding pate in search of lost time, I find myself longing to recapture the spirit of thrilling ignorance that once suffused my viewing of *Doctor Who*. How exciting it was when we didn't know anything – anything at all – in advance. So that's what I've decided to do now. It's my ambition to know nothing whatsoever about the Eccleston era until I sit down to watch it.

> It's a fact of life that we live in the age of the 'spoiler' ...

The Final Test

And so, one more time, here's six fiendishly difficult questions about *Doctor Who*. As ever, there's no prizes, it's just for fun! You'll need a mirror for the answers.



What connects:

1 A villainous General; a bungling secret agent; a beleaguered backpacker; a concerned colonist; the Seventh Doctor (according to Ancelyn)?

2 The Brigadier; Professor Chronotis; Zastor; the Keeper of Traken (pictured above)?

3 The Ninth Doctor; Professor Rubeish; Malkon; and a rumoured Lazar?

4 *The Claws of Axos*; *The Dæmons*; *Time-Flight*; *Revelation of the Daleks*; no others (although there are several pretend ones)?

5 Four suspended guardians; our nearest extra-terrestrial neighbours; the Ribosian winter; a disguised star chart?

6 Contradictorily: *The Time Monster*; *Earthshock*; *Timelash*; *Slipback*?

Answers

1 All have bird names: Finch (*Invasion of the Dinosaurs*); Hawk (*Delta and the Bannermen*), Robin (*Arc of Infinity*), Martin (*Colony in Space*), Merlin (*Battlefield*).

2 All have summoned the Doctor from his space\time travels.

3 All appear in the 1998 film *Elizabeth*: Christopher Eccleston, Donald Pelmear, Edward Highmore, Kathy Burke (believed to be an extra in *Terminus*).

4 Stories with genuine snow on location!

5 Ice Soldiers (*The Keys of Marinus*); Ice Warriors; Ice Time (*The Ribos Operation*); Ice Garden (*Dragonfire*).

6 Each contradicts a previous account of a historical phenomenon (destruction of Atlantis in *The Dæmons*; extinction of dinosaurs in *Doctor Who and the Silurians*; Loch Ness Monster in *Terror of the Zygons*; creation of the universe in *Terminus*).

This ambition is, of course, doomed. Back in 1980, my *Full Circle* nescience was merely the result of having no sources of information – and information was what I craved. Twenty-four years and a dozen shoe sizes later, the boot is on the other foot: I don't want information, and true to form there's an abundance of it, all of which I must manfully and idiotically ignore if I'm to succeed in my aim.

It's a fact of life that we live in the age of the 'spoiler' (a loathsome term, but it'll have to do until we coin a new one – how about 'shrievenzale'?). It's a state of affairs that has been fuelled by the proliferation of websites, chatrooms and message-boards, but I think the phenomenon of the mainstream shrievenzale pre-dates the ubiquity of the internet. The true turning point was that mysterious moment, some time in the 1980s, when the tabloid newspapers inexplicably started treating the plotlines of television soap operas as if they were newsworthy. It's now *de rigueur* for all the major soap revelations to be officially shrievenzaled beforehand, a development which has fundamentally affected the way in which people enjoy (or don't enjoy) such programmes. When *EastEnders* began, its cliffhanger endings were quite a feature; the famous Christmas episode that culminated in Dirty Den handing his wife the divorce papers was a total surprise. Nowadays, everyone knows weeks in advance that such-and-such an episode will feature the death or the resurrection of a leading character. This is something that baffles me utterly. I don't follow any soap operas, but if I did, I'd be absolutely livid if anyone told me in advance that Roly was going to two-time Ethel, or that Deirdre was going to return unexpectedly from her sabbatical in the Bungle-Bungles. Surely the pleasure of committing oneself to a soap opera resides entirely in these things coming as surprises.

I suppose shrievenzaling has simply become a necessary evil of our information-drenched age; if the news wasn't leaked officially, some twit would only go and spill the beans. But, dammit, I won't have *Doctor Who* spoiled for me. I won't, do you hear?

And actually, for the most part it's a piece of cake. It's easy to ignore newspapers, teletext and the internet. No, the real problem is friends, bless them. I'm sure you too have friends who, however dearly you love them, will persist in that infuriating habit of saying 'This won't spoil anything ...' before proceeding to tell you who won the match, or what happens at the end of the film, or what role Simon Callow will be playing in the new series. By the time you've stuck your fingers in your ears and shouted 'La la la! I don't want to know!', it's too late. The deed is done.

And so, courtesy of my voluble friends, I have already failed in my mission to be entirely ignorant of the new series. Notwithstanding my staunchest efforts, I have been unable to avoid picking up a few mangled shrievenzales. I know all about Penelope Wilton playing Charles Dickens in a leather jacket, and Andrew Marr not being allowed to say 'Exterminate'.

But it's my proud boast that I still don't know any story titles. I feel almost as if I've come full circle.

RUSSELL T DAVIES

PRODUCTION NOTES #10

MAN AND BOY

Monday 20 September, and it is snowing in Swansea. Not real snow, of course; this is some sort of paper, apparently, churned out of huge machines by a company called Snow Business. The artificial blizzard snaps on and off, on request, as we winterise Cambrian Place in the Maritime Quarter. Extras fill the streets, on cue. According to the call sheet, we've got 1 x Young Male, 1 x News Vendor, 2 x Prostitutes, 2 x Sailors, 4 x Urchins, 4 x Tradesmen, 4 x Tramps, 6 x Carol Singers, 6 x Smart Walkers (Couples), 1 x Policeman, 31 x General Crowd and 6 x Horse Personnel (that's not an alien race, it's the people who look after the horses. Although *Doctor Who and the Horse Personnel* has a certain ring ...).

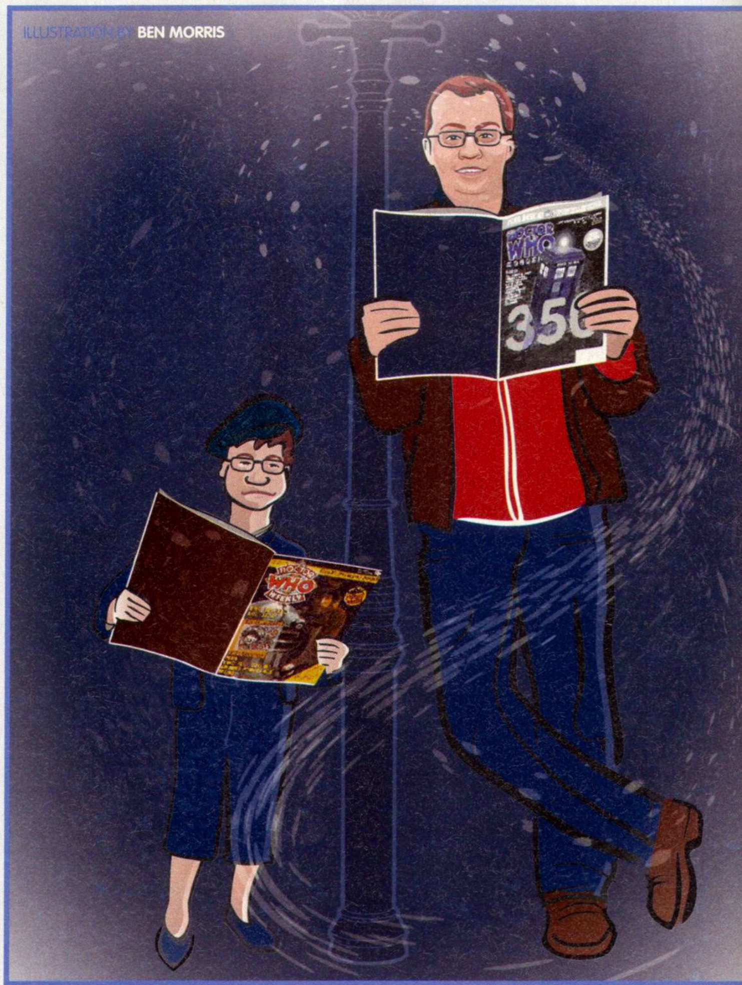
Added to that are the Action Vehicles: eight Carriages, six Hand Carts, and two Ridden Horses. (All nouns on call sheets start with a capital, it's very Germanic.) And then there's a listing for Cherry Picker. Lovely woman. No, ha ha, me so funny, a Cherry Picker is the name of a crane, which is going to hoist up both the snow machine and the camera. All in all – with 10 x Additional Make Up Assistants, 10 x Additional Costume Assistants, and 4 x Additional Sparks, as well as 2 x Technicians to handle the Burning Braziers – it's a bit epic, this one. Look, over there, who's that huddled in the Victorian snow, crying bitterly? Is it the Little Match Girl? No, it's Julie Gardner, clutching the budget.

We're gathered here for the filming of Episode 3, by Mark Gatiss. And given the level of press attention, I don't think it's spoiling anything to say that, somewhere in the snow, Simon Callow as Charles Dickens is on standby ("I don't watch much television, but I do remember Bill Hartnell!"). Somewhere else, an old colleague of mine, Jennifer Hill (to be seen in November in my ITV1 drama, *Mine All Mine*, also set in Swansea, end of plug) is being made up as the awful Mrs Peace. And down a side street, two of Wales' finest actors, Eve Myles and Alan David, are preparing for their scene. Oh, and Doctor Who and Rose Tyler are here somewhere too, but lost in the snow. I can't find them!

Behind the cameras, everyone's flapping themselves, convinced it's cold. I think the snow creates the illusion of cold; or maybe I'm just used to Swansea temperatures. I'm only here for a couple of hours – a quick interview with the *Evening Post*, and BBC Three, and then back to Cardiff. There's too much to do in the office! I'm ploughing on with Episode 11, while Paul Cornell is on Draft 11 of Episode 8 – the number of drafts here is an indication of what a rich, evocative script he's given us; every draft unearths something new, a different emotion, some subtle twist. And Steven Moffat is second-drafting his stunning two-parter. I don't think it's giving too much away to tell you that Episode 9 has a working title of *The Empty Child*. The title alone is scary!

But in between watching the filming, shepherding my family out of shot and avoiding the stamp of my twenty-first century size 11 Timberland footprints in the snow, I've got time to turn away from the filming; to look up, over Townhill, towards my old family home, in Tycoch. It's so strange. The little Russell Davies – no daft, invented, artificial-as-snow T in those days – used to walk to school along Swansea streets, thinking of *Doctor Who*. My mum kept all my old News Books from Tycoch Primary; every Monday, we'd have to fill in What I Did At The Weekend, and mine's a weekly update on the Doctor. 'Watched *The Silurians*, it was good.' (Apart from one week when, in a fit of boredom, I announced, 'Went to visit my aunty in Norway by hovercraft.' Not one word of which is true – what a liar! Born writer, me.) In my teens, I'd draw comic strips, with the Robots of Death attacking Big Ben. When I was 17, I sent off my first *Doctor Who* script submission to the BBC Script Department, only to receive a polite reply suggesting that I wrote something set in the real world – 'A man who is worried about his mortgage, his marriage, his dog'. Funnily enough, the vestiges of my original idea are now the basis for Episode 7. No wonder I've called it *The Long Game*, 24 years is long enough!

ILLUSTRATION BY BEN MORRIS



"I DREAMT OF THIS SHOW, IN THIS CITY. HERE IN **SWANSEA**, I FELL IN LOVE WITH **DW**M. AND NOW IT HAS COME HOME..."

And this is the town where I first bought **Doctor Who Weekly** – issue one from the newsagent's in Sketty Park, arriving on the shelves unannounced, in those internetless days. What a surprise! Distribution was tricky back then, I had to scour the shops for certain copies. The first monthly edition – again, no warning – was available only in a tiny shop on the Kingsway. The second monthly issue, with its very pink cover, seemed to evade everyone, until Uplands Bookshop came to the rescue. Oh, these streets are a map of my travels with the Doctor.

And in all those journeys, did I ever once imagine that this would happen? That the Doctor would be here? Never. At most, I had grand notions of making it to the far-off Television Centre one day. Maybe writing a passing four-parter, at best. And look at this! Snow, actors, monsters, the Ninth Doctor and his companion. Who would have thought? Beware what you wish for, as the saying goes, except I can't find anything to beware, not yet. It just feels wonderful.

I dreamt of this show, in this city. I fell in love with **DWW**, and then **DWM**, in this place. And now it has come home. Episode 3 of the new series, and now issue 350 of this magazine. And imagine the future! I did, and it happened, so just think what you can achieve. Go on. Start dreaming. DWM

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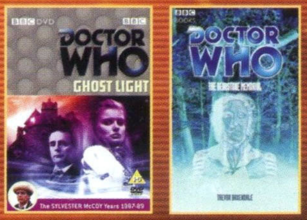

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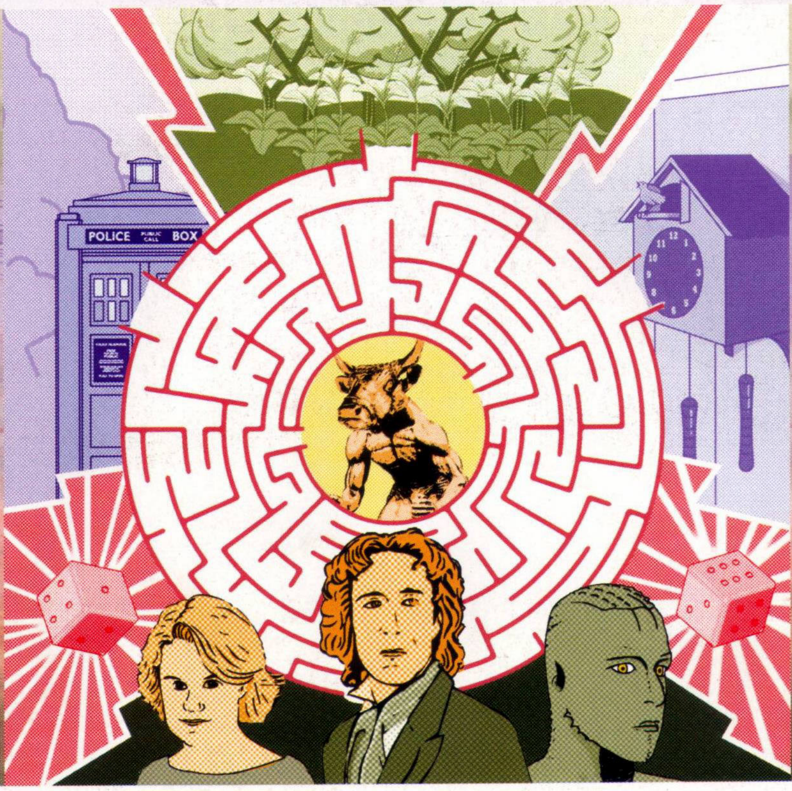

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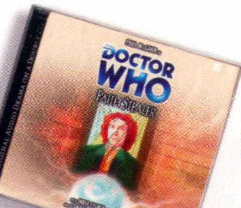

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